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MUSICAL ACTIVITIES IN EUROPEAN CITIES

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CHICAGO ORCHESTRA PATRONS CHUCKLE OVER MOUSSORGSKY'S SUITE "MUSICAL PICTURES"

Delightful Music, Conductor Stock Gives Big Symphony Audience a Chance for Hearty Laughter—
Windy City's Musical Season Still
Continues Active

Chicago, Ill., March 20, 1920.—Hearty laughter—rare at orchestra concerts—was indulged in at this week's program of the Chicago Symphony, the cause being Moussorgsky's suite, "Musical Pictures." It is dedicated to Hartman, the architect, several of whose pictures Moussorgsky has endeavored to depict in music. It is delightful music, full of humor and charm and is a good description of the pictures in mind. A magnificent performance was given it by Conductor Stock and his men, who got out of it every speck of humor and presented it in such a way that the audience immediately caught its merry mood and reveled in its enjoyment. Adding to the pleasure of the concert was the superb rendition given Schubert's "Unfinished" symphony, which was a veritable delight; the lovely "Impresario" overture of Mozart and an exquisite "Fairy Tale" by Adolf Brune, besides Merle Alcock's brilliant singing as soloist. In three songs by Pergolesi (which have been admirably orchestrated by Mr. Stock), "Salve Regina" and the aria "Printemps qui Commence" from "Samson and Delilah," Mrs. Alcock revealed a mezzo-soprano unusually rich, warm and smooth of quality, exceptionally well handled, wide of compass, rare skill and artistry and a charming personality. She scored a huge success and will be a welcome visitor whenever she comes again to the Windy City. The Brahms-Dvorak terminated a memorable concert—and which will live long in the memory of all those fortunate to have been present.

CIVIC MUSIC STUDENT ORCHESTRA TO GIVE FIRST CONCERT.

The Civic Music Student Orchestra, which has been organized by the Civic Music Association with the co-operation of the Orchestral Association, which has been drilled and is guided by that diligent and hard working conductor, Frederick Stock, will be heard in its first concert Monday evening, March 29, at Orchestra Hall. The advantage of this training under Conductor Stock's skillful guidance is one which will be highly beneficial not only to those students forming the orchestra, but to the future of Chicago as an orchestral center, and is a step in the right direction for the training of Americans in orchestra routine to make possible all American orchestras. The program will contain Halvorsen's march, "The Triumphal Entry of the Boyards," Tchaikowsky's fifth symphony, Grieg's "Peer Gynt" suite, the "Adagio Pathetique" of Godard, Keller's "Valse Caprice" and Elgar's "Pomp and Circumstance" march.

AMERICAN SYNCOPATED ORCHESTRA HEARD.

Vim, vigor and vitality were the keynotes of the concert given by the American Syncopated Orchestra and Singers last Monday evening, March 15, at the Aryan Grotto Temple. The orchestra, which has been touring all over the country under the management of James R. Saville, earning praise from public and press alike, lived up to the reputation it has established everywhere as one of the most unique organizations in the land. George Edmund Dulf has his orchestra well in hand and under his leadership the members play with that accentuated rhythm, "pep" and musicianship so natural in the colored race and culminates in an evening of enjoyable entertainment. While they play classic music beautifully, the syncopated "jazz" is their forte and they present programs which please both the music lover and the layman. The program on Monday evening opened with the orchestra and singers participating in Cook's "Swing Along," following which the orchestra played Grainger's "Shimmie King" and Rose's "Tell Me Why," with W. H. Tompkins playing an oboe solo. The quartet, comprising James Lillard, William Coleman, William Dixon and William Hawkins, sang a group of spirituals and were so well liked that several

extras were added to satisfy the enthusiastic listeners. Tyler's "Call of the Woods" was beautifully done by the orchestra, and William Dover followed with a trombone solo. There were several other solo numbers given by William Coleman, Jimmie Bertrand, James Lillard and Clarence Lee. The orchestra rendered numbers by Nash, Robinson Williams, Wadsworth-Arden, Dvorak's "Humor—
(Continued on page 46.)

ORCHESTRAS NOT TO COMBINE

N. Y. PHILHARMONIC AND NEW SYMPHONY WILL REMAIN SEPARATE.

On Sunday and Monday some of the New York dailies carried a story to the effect that a combination of the New York Philharmonic Society and the New Symphony Orchestra—rechristened, by the way, the National Symphony Orchestra—was in contemplation, not, however, to be effected before the season of 1921-22. Josef Stransky's contract, so the story ran, expires in the summer of 1921, and Artur Bodanzky would lead the new orchestra

FLORENCE EASTON WINS GREAT SUCCESS AS BUTTERFLY IN PHILADELPHIA

American Prima Donna's Appearance in Metropolitan Production Hailed with Delight—Goodson Triumphs as Symphony Soloist—Stokowski Gives Fine Reading of Franck D Minor Work

Philadelphia, Pa., March 15, 1920.—Unrestrained applause greeted the appearance of Florence Easton as she led the chorus upon the stage in the opening scene of "Madame Butterfly" at the Philadelphia Opera House, Tuesday evening, March 9. Due to illness, Geraldine Farrar was unable to appear as Cio-cio-san, as announced, so Mme. Easton was selected for the part, and her success from beginning to end was not only emphatic but had the pleasing tang of unexpectedness with a corresponding addition of enjoyment and interest to intensify it. Her interpretation of the "Un

Bel Di Vedremo" amounted to a classic, while her work in other solos and likewise in duos was triumphantly compassed. Singing with fervor and noteworthy understanding, the excellence of the American prima donna's voice, its purity and colorful qualities were a delight. Her acting revealed an exceptional degree of histrionic art that proved fascinating and thoroughly convincing.

Charles Hackett, as Pinkerton, was well cast and sang with satisfaction, his voice, especially in the middle and upper registers, being particularly rich and resonant. Rita Fornia, in the role of Suzuki, was all that could be desired and her singing in the flower duet was a splendid bit of vocalism. The Sharpless of Thomas Chalmers was well conceived. The remainder of the characters were cleverly reflected in their prototypes and the chorus gave a good account of itself. Under the direction of Moranzoni, the orchestral effects were at all times in keeping with the moods and situations of the opera.

GOODSON TRIUMPHS AS SYMPHONY SOLOIST.

Katharine Goodson, soloist with the Philadelphia Orchestra at last week's pair of concerts, presented an unfamiliar work to the large and unexpected audiences in attendance at these events, winning much enthusiastic comment thereby. The concerto selected was that by Liapounoff in E major, and Mme. Goodson is to be rightfully congratulated upon having departed from the beaten path of the usual and daring the offering of a novelty, which she rendered with brilliant success. Played in one movement, the concerto presents tremendous technical and interpretative problems, all of which, however, were compassed by the soloist with authoritative artistry and masterly effects. The work itself as revealed by the artist possesses a commendable amount of interest to the musician, although judged by the same standpoint its chief weakness is found in a lack of general appeal. This is undoubtedly due to a certain dryness, caused by lack of inspirational continuity or a curbing of inspirational freedom in treatment, which in several spots results in the mood being rendered more or less subservient to its related tonal setting; on the other hand, this did not in any sense detract from Mme. Goodson's triumph—won through splendor of tone, vigor of execution and scholarly understanding. The orchestra was guided through the accompanying tonal background by the masterly hand of Dr. Stokowski with the usual sympathetic and reflective atmosphere that has come to be known as synonymous with his work.

The first number on the program was the immortal D minor symphony of Franck, a truly great work given a truly great interpretation by the director. Stokowski's appreciation of the French master's symphony was shown in every angle of the interpretation. Moreover, the various departments of the orchestra were in absolute concord with him. The brasses gave a splendid account of themselves in a pure velvety flow of tone while the ensemble of the strings and exquisite results of their playing tended to arouse unbridled enthusiasm.

(Continued on page 64.)



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Mischa-Leon is one of the few artists who have been able to conquer the London press and public during their first season in the English center. The Danish tenor gave five recitals within six weeks and has become a great favorite in that city. Mischa-Leon has also been heard in joint recital with his equally talented wife, Pauline Donalda, whose success this season spread into parts of Ireland. Both artists, who are by no means unknown to America, will return to this soil during the coming season and will be under the exclusive management of Jules Daiber.

MISCHA-LEON AND PAULINE DONALDA



that was to arise out of the combination of the two. Anyone who knows the history of the New York Philharmonic Orchestra, the oldest orchestra in America and the third oldest in the world, knew that there was no chance in the world of that organization giving up its identity; and anyone who knows Clarence Mackay, who has just interested himself very heartily in the National Symphony Orchestra, knew how likely an organization controlled by him would be to combine with any other one. The story has—at least at the present time—no foundation in truth beyond the fact that both organizations roll up a substantial deficit each season, as does every other symphony orchestra in America; and that some of the directors who help to pay these deficits, being financial men aside from their musical affiliations, having discovered that two losing business ventures could often be turned into one winning one by the simple process of combining them, discussed the possibility of applying this business principle to the orchestra, finally deciding, however, that it was hardly come in fit to introduce sordid business principles into anything so aesthetic as music.



Luisa Tetrazzini Calls Prohibition Ridiculous

World Famous Diva, Back in New York After Tour of Pacific Coast, Blames "Treating" for Present Law—Expresses Great Fondness for American People, but Decries Lack of Suitable Auditoriums Throughout Country—Insists Business Man Spends Time Building Banks and Railroad Stations Instead of Memorial Halls in Honor of Our Dead War Heroes and Which Could Be Used for Public Gatherings—Concert Programs Too Long, She Believes—Meets General Pershing and Enjoys Taking Part in Movie and Also Aeroplane Flight

WILL SAIL MAY 17 FOR ITALY, BUT WILL RETURN NEXT SEASON

Prefers Concerts to Opera—Will Spend Summer Replying to Many Letters from Friends, Admirers, Managers and Concert Promoters in All Parts of the World

HOW many times after a "Caruso Night" at the opera has one overheard some person enthusiastically exclaim: "But, after all, there is but one Caruso! Isn't there?" And instantly every single person within hearing distance agrees, either mentally or otherwise, with the assertion.

GENUINE ART.

Much the same thing happened on a recent Sunday afternoon at the Hippodrome when Luisa Tetrazzini, the famous coloratura soprano, was heard for the second time here after a much too lengthy absence of eight years.

"Who else but Tetrazzini could so arouse an audience?" a severe critic of the press was heard to declare. "I tell you, boys," he added emphatically, "it's because she is a great artist. There's no sham. It's the real thing—genuine art! Personality? Yes, to be sure! And it plays a big part, but she has something more. She's better than when I heard her the last time; the voice is fuller and richer and she has a soul."

It is not surprising, under these circumstances, that the huge audience forgot itself, and broke all records for enthusiasm. But when a blasé man of the press is moved, as the critic of the New York American was, "that's going some!"

And Tetrazzini is wonderful! She has a fascinating little way of running on the stage and acknowledging the outbursts of welcome by waving her white gloved fingers and wafting swift kisses to "friends in general." The grace of her curtsies would put to shame many a younger artist. Perhaps all this spontaneity to the audience's approval is due to the fact that she is too great and too delightfully natural to resort to any tricks of artificiality.

ALSO MAGNETIC OFF THE STAGE.

Off the stage, Tetrazzini is none the less magnetic. If anything, her magnetism increases. A MUSICAL COURIER representative, accompanied by the diva's manager, Jules Daiber, paid her a noonday call recently at her suite in the Knickerbocker Hotel, where she was found in the midst of about half a dozen friends. On the way up in the elevator Mr. Daiber was asked what would be a good subject for the interview, as he knew the Madame's views better than the caller.

"Try her on the movies, prohibition, auditoriums, and—art last." As he led the way to her apartment he called back over his shoulder: "She hates to talk about herself. I warn you!"

SIMPLY GOWNED.

Simply gowned in a black frock, the singer appeared to be charmingly at home. As she chatted, sometimes in her broken but intelligible English, and other times through her interpreter, Mr. Daiber, she gave full evidence of a good naturedness that borders on joviality.

LIKES NEW YORK NOISE.

"I like New York very much!" she exclaimed in reply to how the city impressed her after her absence of several years. "The noise? No, I don't mind it."

"Madame, on the contrary, likes the rattle of the cross-town cars, and the brilliance of the electric signs interest her too," supplemented Mr. Daiber.

ELECTRIC SIGNS.

Mme. Tetrazzini nodded her copper colored head. "That cat with the spoon! It is too amusing. And the—the—gum?"

"She means the Wrigley's sign," explained her manager.

"When I go back to Italy I miss them, I fear." She laughed. "Perhaps I have lights put on my villa and make believe I am in New York."

At this point Mr. Daiber jokingly suggested that she might erect an electric sign of herself on top of her home and at certain times have notes pour out of her mouth. To this the singer replied that she could see the peasants gather in little groups, open mouthed in wonder if she were to consider the proposition.

"What do you think of the theaters?" she was asked.

"Very fine. I have been but once since my return to New York, and that was to see a charming 'Apple Blossoms.' The tenor—"

"John Charles Thomas?"

"Yes, you have heard him? He is splendid. Fine voice!"

"By the way, Mr. Thomas is giving a song recital here this afternoon."

"I should like to hear him again, but today it is impossible."

RECITAL PROGRAMS TOO LONG.

"Talking of recitals," she added, "there is one thing I not understand. Why do singers, violinists and pianists give so long programs? Twenty-four or thirty songs is

too much! To me it is like a machine grinding out something. At the end the poor public is dead tired. And why not? Hearing the same voice over and over, no matter how beautiful, is monotonous. Ugh! The people are glad when the end comes! Four numbers are enough to display one's technic, style and talent. I am a great admirer of Mischa Elman, and yet four of his marvelous interpretations would satisfy me. I believe it is good to leave

your audience hungry. When they applaud at the end for more it is wiser to leave it for the next time."

"What kind of programs, Madame, do you give on the road?"

"I have my assisting artists, but I, personally, give only two arias and three or four songs. Encores never bring it over eleven numbers. Two hours' entertainment is sufficient. Don't tire the public!"

"How did you find your audiences?"

AUDIENCES UNCHANGED.

"The same as before when I was here. The war has not changed their good taste or curbed their enthusiasm."

"Do you ever long for opera again?"

"No!" Mme. Tetrazzini replied quickly. "I prefer concert work. It is easier. One dress," she smiled, "no horrid makeup and constant work. Concert work is quite good enough for me. Then you forget," she winked a little mischievously, "that I am no longer thin!" But the memory of her sprightly curtsies swept the idea into oblivion.

"Your recent tour to the Coast lasted fourteen weeks. During that time you encountered pretty bad weather traveling, didn't you?"

GOOD TRAVELER.

"Very severe," interposed Mr. Daiber, "but we had two concerts a week and had to cancel only two. Pretty good record, don't you think?"

"The only thing I didn't like about traveling," added Mme. Tetrazzini, "was that the sleeping cars are kept too hot. Much too hot. The minute I get on board, Mr. Daiber here calls 'George' or 'Charley,' 'Off with the steam!' And then all the heads turn round to glare."

AUDITORIUMS DISGRACEFUL.

"How did you find our concert halls?" asked the writer, remembering her manager's little "tip." Instantly the word worked like magic.

"Those auditoriums—ah! Most of them were disgraceful. Why, in Harrisburg, the capital of Pennsylvania, there is no decent place to gather a large audience. It is a crime! In Seattle we appeared in a skating rink, and your General Pershing couldn't visit there because there was no suitable place to receive him! In Spokane I spoke before the Chamber of Commerce, and they have started a movement to build better auditoriums. Other similar organizations should follow their example. In Europe every little city has a fine hall where concerts or such gatherings are held. Your American business man, I am a little afraid, spends too much time and money erecting banks and railroad stations. He should build new halls as a tribute to the dead heroes and for the use of the living. The pleasant environment of a fine building means much to the artist and to the audience."

MET GENERAL PERSHING.

In Denver, Col., the singer had the honor of meeting General Pershing, who made a gallant speech before her. In return the diva expressed her regret at not being sufficiently versed in English to return the compliment. Whereupon General Pershing leaned over and kissed her hand, saying: "This is the language we all understand." On this occasion the movie weekly men filmed the two at their presentation.

SCREENED WITH CLARA KIMBALL YOUNG.

In Los Angeles, Mme. Tetrazzini met Clara Kimball Young and was screened in one scene of her latest picture, "The Forbidden Woman," which will be shown soon at a New York theater. Mme. Tetrazzini said that she didn't relish the idea of acting for an entire film because the work is too strenuous.

"Clara Kimball Young is a beautiful woman and I enjoyed meeting her. No! No movies, though, for Tetrazzini," she declared. "Little scenes now and then, maybe. One love scene between Miss Young and a young man took twenty minutes to screen! It is better for me to see movies!"

"How did you feel when you made your first aeroplane trip?"

LOVES AEROPLANING.

"Have you never been?" she asked with astonishment. "You must go then! It is wonderful. The feeling is glorious."

"Yes," interrupted her manager, "when I asked her what impressed her she told me 'Fifty-seven.' It proved

(Continued on page 36)



In the extreme upper left hand corner of the page Luisa Tetrazzini is pictured as she looked on board the Mauretania en route to America after an absence of eight years. In the center group of photographs is shown (1) left to right—Jules Daiber, the diva's manager, Mme. Tetraz-

zini, Pietro Cimara, accompanist, Mrs. Jules Daiber and Mayo Wadler, violinist; (2) with her dog, "Joy"; (3) the prima donna starting off on her first aeroplane trip; (4) trying a hydroplane in Seattle, Wash., and (5) a bear christened in Denver, Col., by Mme. Tetrazzini.

**"SINGING MUST BE FELT AND
LIVED TO BE CONVINCING,"
SAYS GRETA MASSON**

Greta Masson—and when one writes that name it is not necessary to add "of this or that opera" nor a thrilling story of barefoot days existing on a meagre crust while struggling for an education. On the contrary, the story of Greta Masson's career is sane and solid—the result of work, work, and more work, begun practically in infancy, for Miss Masson does not remember learning her notes any more than she remembers learning to talk. She began with the study of the piano, which covered a number of years, later to be followed by the violin. With these went the close study of musical history, theory, harmony and counterpoint, languages, and always English literature. All of this explains her splendid musicianship.

The actual period of voice study covers but a short time, and this was done in America, under the guidance of one man, Albert Baker Cheney, also an American. From Mr. Cheney she learned how to use her voice so that it has come to be a medium through which are expressed the finer emotions of the mind and heart. Beautiful tones, colored by intelligence and feeling quality, it is more often called. Miss Masson prefers to call it color; she uses the two words synonymously.

"The tone is the tool of the intelligence and the imagination with the knowledge as a working basis; with this we may begin to think about singing," said Miss Masson. "It has been asked, and recently, by one of our eminent critics: 'Why are singers as a race so lamentably inferior to pianists and violinists in the matter of intelligence?' I think the answer lies in the fact that it has been thought that a singer could be made in a few years. A pianist's or violinist's career usually begins in early childhood. Let a boy or girl fail in almost everything, he or she is given some vocal lessons and expected to sing. When as a matter of fact, to really sing makes greater demands on the individual than any other form of music.

"And when I say sing," again Miss Masson is quoted, "I do not mean opera, but the singing of songs, interpreting and re-creating the moods and motives of the masters, through the medium of the voice alone. This cannot be imitated; it must be felt and lived to be convincing. An artist is born, not made. To know real art, to express real art, it must be in the soul. When this is realized, we will say with the poet, 'His song was only living aloud his work, a singing with his hand.'"

Rothwell Returns to New York Soon

Walter Henry Rothwell, who is coming to New York to conduct the summer season of concerts of the New Symphony Orchestra of the Musicians' New Orchestra Society in the Lewisohn Stadium of the College of the City of New York from the middle of June until September, will bring with him from California a long and varied repertory, ranging from grave to gay, from Brahms to Grainger.

In Los Angeles he gave the subscribers to the concerts of his Philharmonic Orchestra the privilege of selecting the program for the last Sunday. The list he submitted contained seventy different compositions and the names of forty composers. Henry Hadley, Percy Grainger and Florent Schmitt, as well as the French modernists and practically all the classicists, were included.

On Mr. Rothwell's roster of musicians appears the name of Leopold Godowsky, Jr., son of Leopold Godowsky, the pianist, who is to be the soloist at the next pair of concerts of the New Symphony Orchestra here in New York on March 30 and 31, under Artur Bodanzky.

Among the patrons and patronesses of Mr. Rothwell's concerts in Los Angeles who are known in New York are Charles Wakefield Cadman, Mr. and Mrs. J. Ross Clark, Mr. and Mrs. Cecil Be De Mille, Mr. and Mrs. William De Mille, Ernestine Schumann-Heink, Commander and Mrs. Henry Norman Jensen and Lieutenant Commander and Mrs. Robert Munroe.

Damrosch to Use Father's Baton

When Walter Damrosch steps to his music desk at the Seventy-first Regiment Armory on April 6 to open the New York Music Festival, he will raise the baton with which his father, Dr. Leopold Damrosch, conducted the festival in 1881. "When I was the guest of Andrew Carnegie at Cluny," said Mr. Damrosch, "I was notified by cable that the warehouse in which my father's effects were stored was destroyed by fire. On reaching New York I learned that the only property rescued from the wreck was a bundle of the doctor's batons, many of which were honorary, presented to my father at various times in Europe and America. These batons were bound together so tightly that they went through the fire with but a little outside searing. I have been asked by some old New Yorkers to whom I told the story that I open the 1920 festival with my father's baton of 1881. I want to thank those with whom this splendid sentiment originated."

Levitcki to Be Heard on Pacific Coast

Contracts have already been signed whereby Mischa Levitzki will go to the Pacific Coast for the first time in March, 1921. His tour will be under the joint management of Selby C. Oppenheimer of San Francisco and L. E. Behymer of Los Angeles and in addition to orchestral appearances in both cities he will also be heard in recital, as well as in the other principal cities in the Oppenheimer-Behymer territory.

Already the dates are coming in so fast for this sensationally successful pianist, according to his manager, Daniel Mayer, that it looks as though within a few weeks his time will be fully booked, as Levitzki wisely limits himself as to the number of concerts which he will give in any one season. Other recent engagements booked for the season of 1920-21 include a recital in Elizabeth Cueny's People's Course in St. Louis on November 6, and one in Mrs. Jason Walker's series of piano recitals also in November.



ALTHOUSE

LEADING TENOR METROPOLITAN OPERA COMPANY

AMERICANISM in the way he sings, the way he looks and in his splendid personality.—*Canton, Ohio, Daily News, February 24, 1920.*

MAGNIFICENT range of voice.—*Scranton, Pa., Times, January 21, 1920.*

EVINCED his deeply satisfying sonorous tone quality coupled with a rare flexibility.—*Commercial Appeal, Memphis, Tenn., November 8, 1919.*

REAL, silvery tenor ring is in his fine, big voice from top to bottom.—*St. Louis, Mo., Times, January 5, 1920.*

IN excellent spirits, and his big, robust voice was in form to match.—*Chicago, Ill., Evening American, December 10, 1919.*

COMPLETE control of the whole range of dynamics.—*Wilmington, Del., Morning News, January 16, 1920.*

ABOVE all one feels the poise of a mind of rare intellectuality.—*Houston, Texas, Press, January 31, 1920.*

SYMPATHETIC interpretation and artistic projection that left nothing to be desired.—*Denver, Colo., Times, October 14, 1919.*

TRUE tenor voice is rich in quality and still richer in variety of dramatic expression.—*Minneapolis, Minn., Journal, November 18, 1919.*

EXCELLENT discrimination of style and with a warmth of delivery that aroused great admiration.—*Buffalo, N. Y., Evening News, October 9, 1919.*

NAURAL pleasant quality about this singer, that never fails to win his audience.—*Dallas, Texas, Morning News, February 5, 1920.*

ONE of the greatest musical treats ever provided any audience anywhere.—*Daytona, Fla., Morning Journal, February 19, 1920.*

RANKS as probably the greatest American tenor.—*San Antonio, Texas, Light, February 6, 1920.*

Sole Agents—HAENSEL & JONES

KNABE PIANO

Aeolian Hall, New York

Charles De Harrack Reappears Here April 3

Charles De Harrack, acclaimed one of the most popular of the pianists that toured Europe just before the war, will play at Aeolian Hall, Saturday afternoon, April 3. It is of interest to note the rapidity of the achievements of this matured artist throughout the musical centers of continental Europe.

Born in Brest-Litovsk, Russia, he pursued his musical studies when a youngster under the personal tutelage of Scharwenka in Berlin and Leschetizky in Vienna. It was soon discovered there that he was a prodigy, and upon the completion of his musical training he instantly became prominent by reason of his rare and profound artistic qualities, which were so thoroughly appreciated in his public recitals that he drew packed houses wherever he played. He is perhaps the only pianist of note who has invaded the concert fields of such countries as Dalmatia, Herzegovina, Bosnia and the Balkan States. His first Belgrade appearance resulted so enthusiastically that Crown Prince Alexander and the royal court were present at his second recital there. So well were they entertained by this Russian pianist that the royal court was thereafter always there to greet him whenever he played a return engagement in the Servian capital.

His great success in Europe, as evinced by the keen appreciation of even the most exacting of musical critics there, should be a drawing card for him during his tour in the United States. His appearance here will mark his first American tour since 1912.

In connection with his European experiences, the pianist tells the following amusing story:

One day before the recent war, when De Harrack, after having given a recital in Ragusa in Dalmatia, struck the first Turkish town, Serajewo, and asked the porter of the Hotel Centrale whether it would be permissible to visit a Turkish harem he was told that it was not. During the conversation a certain mercenary pasha who made it a business to conduct tourists on sightseeing expeditions happened to drop into the same hotel and was pointed out to the pianist as the best man to see about it.

De Harrack explained his wishes to the pasha, but was told that foreign men were not permitted to violate the sanctity of a harem, as it was a holy institution and occupied an important part of their religion. Jokingly, De

Harrack tested the man's veracity by offering him one hundred francs, which was considered an enormous sum in Turkey, provided he would show him the inner customs of the harem. The eyes of the pasha bulged with vehement surprise and he awkwardly made a proposition to accede to his demands. He said: "Get a close shave at once and return to the hotel as soon as possible and wait for me. I will then be on hand to satisfy your curiosity." Upon De Harrack's return he found the guide waiting for him with a bundle of women's clothing who said: "Now, I will dress you up as a woman and put you in charge of a Turkish lady, who will take you at once into a harem, but you must not open your mouth or say a word, as you are supposed to be dumb. When your guide speaks to you, do not answer her, for a man entering a harem by secret methods meets with instant death." This is an unwritten law of Turkey.

When De Harrack heard all of this he hesitated and asked the guide if he thought he would be found out were he to laugh in the presence of his guide in the harem. But before receiving an answer he decided that a laugh under such circumstances, whether emitted quietly or otherwise, would provoke suspicion and be a sure job for decapitation, so he said to the pasha: "If I laugh and get killed, you won't get your hundred francs. Here, take this tip," offering him a tip. "Take your clothing back again and I will go and travel in America and laugh all I please."

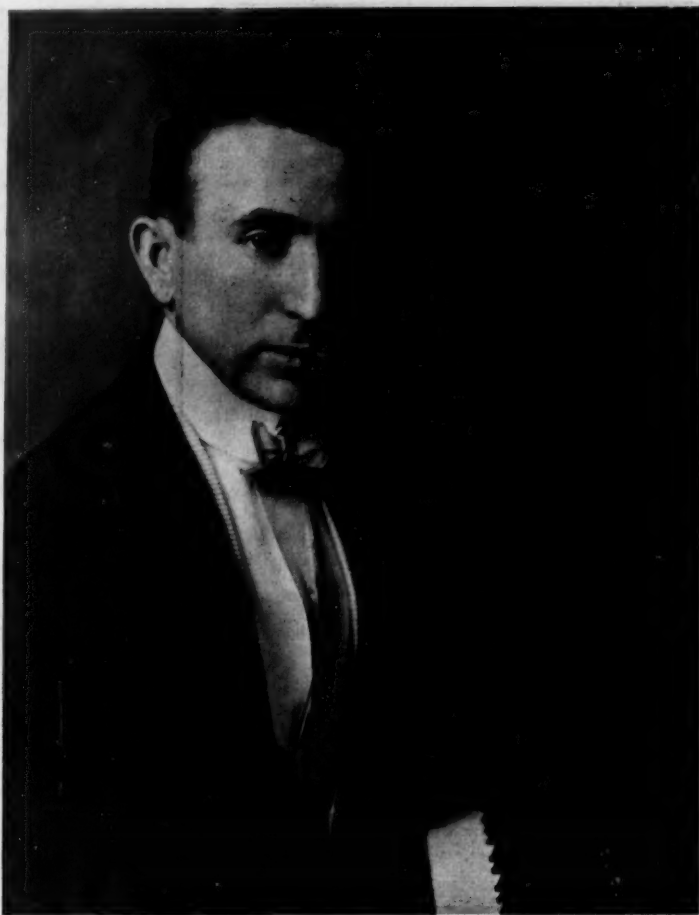


Photo by Oscar Pach Studios.

CHARLES DE HARRACK.

Morgan Kingston Dates

At the expiration of his engagement at the Metropolitan Opera House next week, Morgan Kingston, the English tenor, will leave for a concert tour before joining the Scotti Grand Opera Company. Mr. Kingston will sing in Columbus and Athens, Ohio; Manchester, N. H., and Providence, R. I.

"Flower Rain" a Success

"Flower Rain," by John Adams Loud, was sung with great success by Minnie Carey Stine, contralto, at a recent concert of the American Music Optimists. She sang it again on March 15 at the Waldorf-Astoria Hotel before the Sorosis Club.

The song is published in three keys by White-Smith Music Publishing Company.



FRITZ KREISLER

His Most Successful Program Numbers

"Nobody Knows de Trouble I've Seen" (White)50
Hymn to the Sun (Kreisler)75
Waltz in A Major (Hochstein)60
Dream of Youth (Winternitz)60
Hindoo Chant (Kreisler)65
Gypsy Serenade (Valdez)75
Serenade Espagnole (Kreisler)65
Viennoise (Godowsky)75
Spanish Dance (Kreisler)75
Canzonette (Willeke)75
Old French Gavotte (Friedberg)65
Paradise (Kreisler)65

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CARL FISCHER
COOPER SQUARE NEW YORK

Delta Omicron

Convention April 1-3

The national convention of Delta Omicron Musical Sorority will be held at the Cincinnati Conservatory of Music, April 1, 2 and 3, with Alpha Chapter as hostess, and with headquarters at the Sinton Hotel. A musicale will be given on the evening of April 1 at the conservatory hall, at which one delegate from each chapter and the alumnae association will take part on the program. Mabel Dunn Hopkins, violinist, will be the artist and the musicale will be open to the public.

At a banquet at the Hotel Sinton, on Friday, April 2, the sorority will award a loving cup to the winner of the composition contest, which is offered by the national board of directors for the best song or string trio composition. Prof. Frederick Cowles, of Louisville, and Guy Williams, of Detroit, will be the judges in the contest.

The annual scholarship fund, which is given by the sorority to some worthy student of music in the conservatories and colleges where chapters of the sorority are located, was awarded to Martha Bartholomew, a talented pianist, by Beta Chapter, of Detroit. Next year this fund will be awarded by the Delta Chapter at Denison University, Granville.

The national officers of the sorority are: Lenore Harpster Lutz, of Columbus, Ohio, president; Lorena McClure, Columbus, vice-president; Lois Lovett, Washington, D. C., secretary; Bess Hagmeier, of Newark, Ohio, treasurer; and Mae Chenoweth Grannis, of Lynn, Ind., alumnae, president.

Chapters of Delta Omicron are located in Cincinnati, Louisville, Detroit, Columbus and Granville, Ohio.

Stadium Concerts Organized

A meeting was held recently at the home of Mrs. Charles Dana Gibson to make plans for next summer's series of concerts in the Lewisohn Stadium, New York. There were present representatives of the Music League of the People's Institute, under whose auspices the concerts are to be given, and members of the associate committee which has as its object the establishment of permanent summer music in the city.

Adolph Lewisohn was made honorary chairman of the joint committee for the concerts; Mrs. Charles S. Guggenheim, chairman, and Louise Ryals De Craviotto, secretary. The committee also includes Artur Bodanzky, Gen. T. Coleman Du Pont, John W. Frothingham, Lawrence Gilman, Frederick Jacobi, Clarence H. Mackay, Edward F. Sanderson and Felix M. Warburg; Mmes. Winthrop Chanler, Newbold Le Roy Edgar, Charles Dana Gibson, Arthur M. Reis, Francis Rogers, Arthur Sachs, Charles H. Senff, Willard D. Straight, and Misses Helen Love and Florence MacMillan.

Preparations were made at the meeting for a financial campaign to provide for the concerts, which will be given by the New Symphony Orchestra of the Musicians' New Orchestra Society, under the direction of Walter Henry Rothwell, conductor of the Los Angeles, Cal., Philharmonic Orchestra.



LOUIS CORNELL

Pianist

"Wednesday forenoon, in the Ziegfeld Theater, Louis Cornell gave a piano recital that interested and pleased. That he is an admirer of the modern was shown by his program.

He did away with the conventional commencement and subsequent order of selections. Just why pianists feel obliged to begin with Bach and Beethoven and climb down the whole chronological ladder is inexplicable save on the ground of the customary.

It is genuine relief to find a pianist who has the courage to offer something rousing and inspiring at the commencement of his recital when his hearers are fresh and ready to enjoy.

Mr. Cornell won immediate attention and his offerings fell on willing and appreciative ears."—Chicago Tribune.

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Professor GEORG SCHNEEVOIGT

CONDUCTOR and ARTISTICAL LEADER of CONCERT SOCIETY in STOCKHOLM (SWEDEN)
and the SOCIETY "PHILHARMONIK" in CHRISTIANIA (NORWAY)

THELMA GIVEN

THELMA GIVEN WINS AUDIENCE BY EXQUISITE TOUCH ON THE VIOLIN. *Auer's only American girl pupil performs the exacting Paganini Concerto in D major.*

Philadelphia Ledger, March 6, 1920

TRIUMPHS WITH PHILADELPHIA ORCHESTRA

MARCH 5th and 6th, 1920

Thelma Given, the violinist, was the soloist for the afternoon concert of the Philadelphia Orchestra yesterday. The death of Maud Powell and the protracted absence of Kathleen Parlow in Europe, leave Miss Given almost alone to represent in America the tradition established by the foremost feminine violinists. She chose to play the Paganini concerto in D major for violin and orchestra. She made a rarely attractive picture in her white frock as she played, for her every gesture with the bow is graceful. There are no exuberances of waste motion or display, and all is violin playing sincere and passionately eloquent.

(The Philadelphia Ledger, March 6, 1920)



Photo by Genthe, N. Y.

The assisting artist of the occasion was Miss Thelma Given, who had elected to be heard in the D major concerto of Paganini and whose technique very well sustained the severe test which the difficulties of that work, with its high harmonies, its double stoppings, its rapid staccato and its adventurous leaps from one extremity of the scale to the other, inexorably imposed. It is merely a show piece, but it served to indicate that Miss Given has a great deal of talent and that she has benefited from the authoritative instruction of which she has been the recipient. It may not unreasonably be expected that she will eventually fill the place made vacant by the late Maud Powell's lamented death.

(Philadelphia Enquirer, March 6, 1920)

Thelma Given has the honor of being the only girl pupil of Leopold Auer, whose pupils are unquestionably among the foremost violin virtuosos of the younger generation. In common with Heifetz, Elman and Seidel, Miss Given possesses what can only be described as the characteristic "Auer tone," a tone of mellow smoothness and golden beauty, combined with facile technique. But this 24-year-old American girl of striking appearance also has pronounced individuality of her own when she plays. Her tone is full and round, of the strength generally termed "masculine," and she encompassed the

many pyrotechnical tricks in which this Paganini concerto abounds with ease and certainty.

(Philadelphia North American, March 6, 1920)

A new violinist—at least new to Philadelphians—Thelma Given—made a favorable impression in an excellent performance of the Paganini D major concerto. Miss Given was recalled several times and had a fine reception.

(Philadelphia Record, March 6, 1920)

Miss Given is a tall, slender young girl, with much fluffy dark hair surrounding an attractive face, and the favorable impression made by her personality and manner is but a preparation for the genuine admiration due her as a real artist of the violin. The Paganini concerto in D major is no "child's play" for any player, but she reached its intricate requirements with skill and musicianly feeling, giving charm to measures that are more showy and superficial than profound.

(Evening Bulletin, March 6, 1920)

EXCLUSIVE MANAGEMENT, HAENSEL & JONES, AEOLIAN HALL, NEW YORK

MUSIC AND PUBLIC EDUCATION

The Supervisor of the Future

Some Interesting Sidelights on the Prospect—The National Supervisors' Conference Reviews the Subject from Many Angles

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

For many years supervisors of school music were obtained from one source, mainly that of the normal school organized and financed by publishing houses. Today an effort is being made to remove these influences and to substitute for this training a broader culture and a keener appreciation of musical values. There can not be any doubt as to the importance of school music, and it is a generally accepted fact that the work of the supervisor of the future is not to end with the classroom, but must be carried on with the adult population of his community. He must be a man of educational attainments and musical

accomplishments. He must qualify academically in order to maintain his position in the educational world. He must be thoroughly familiar with the complete literature of music. He must understand the psychology of the child mind as it develops, and have the ability to nourish that mind in the various stages of its development with the highest types of music suitable to each stage. He must have an adequate knowledge of the theory of music. He must be able to play the piano sufficiently well to fulfill the necessary demands of school work. He must be more than a producer of results—he must be an influence in the community.

TRAINING THE NATION IN CULTURE.

It is a generally accepted fact that America is leading the world in commercialism. Let us strive toward the day when she may lead it in culture. We must recognize the fact that the popular musical taste in America is at a low ebb, notwithstanding the multitude of musical activities, such as opera, symphony, recital and teaching. The number of people really influenced by these activities is in the thousands; while the number whose real appreciation is confined to inferior music of all kinds, in the home, theater and the churches, etc., is in the millions. The reason for this is that one-half a century of school music, dedicated to the formal side of the subject, has killed real musical appreciation and real musical initiative. Contrast with this the conditions of popular musical education in European nations. If America is to gain this position, school music must shift this emphasis from the purely formal side of teaching music to the development of the emotional and cultural values, utilizing formal training merely to strengthen and make definite the really essential power inert in music.

EVIL METHODS IN THE PAST.

Any discussion of the music supervisor of the future would be incomplete without some reference to the part played in school music education by the great publishing houses. It is not overstating the facts to say that the activities of these publishers have been the controlling influence in school music as taught in this country. Nor can it be denied that this influence has been productive of much good. The competition of the publishers for business is responsible for the fact that the succession of music series has, with some exceptions, been marked by a steady advance in the quality of the music made available for school use. The progress that has been made in psychology and pedagogy is largely due to this same cause. It is the publishers who have organized and embodied in their books the best thought of our profession. In bygone years, when the demand for trained supervisors was large and agencies for training them were practically nonexistent, the publishing houses established schools where methods of presenting school music were taught to prospective candidates. Many of our veteran leaders owe a large measure of their success to the knowledge and inspiration gained from the devoted teachers in these schools and have in turn passed on the torch to successive genera-

tions of supervisors. School music owes much to the publishers of text books, and the debt is hereby acknowledged and paid in the only currency possible, namely, grateful appreciation.

But! The picture has another side. The interests of the publishing houses being primarily selfish—and the word is used with no invidious connotations—and human nature being what it is, inevitable abuses and questionable practices have accompanied this system of publishing activities. Instead of inculcating sound musicianship and its application to the teaching of school music, these schools have devoted themselves to the preparation of their students to teach only the books of the publishing house promoting the school, and the methods involved therein. Too often the agents of the publishing house have directly or indirectly paid the tuition and other expenses of the students. The result has been that these students in graduating from these schools and entering positions, in many cases procured for them by these same publishers, became in reality agents of the publishers, instead of keenly open minded, unbiased teachers having as their first thought the welfare of the children committed to their charge. It is only fair to say that most of the supervisors drifted into this condition unwittingly owing to their inexperience, and impelled by the laudable sentiment of gratitude for concrete benefits received. They were often deceived by the altruistic attitude of their benefactors, who, in order to quiet any scruples that might have arisen in their minds, informed them that they were under no obligations. Reassured by this, perhaps they ventured to recommend to their superintendents the purchase of some book not bearing the sacred imprint. And then came the awakening. Apparently by chance, the publisher's representative drops in for a friendly call. The proposed scheme of books is mentioned. Surprise and grief are manifested that a teacher so promising could make such a blunder. Attention is called to the unfortunate failure of poor Miss Jones-Smith, who made a similar mistake. Assurances of future support and the exercise of powerful influence in the neophyte's behalf are extended. Instances are cited of the rapid advancement of the friends of the company.

Let us suppose that our supervisor remains recalcitrant and persists in his heresy. His work, which has hitherto been acclaimed, falls under criticism. His request for the new books is denied on the ground that funds are lacking. His application for an increase in salary is denied. In despair, he applies for another position. His application is received with favor. But suddenly he finds that some subtle influence has been exercised against him, and another receives the position. He will then do one of two things, depending on his character—either quit the profession in disgust or climb back on the band wagon.

Let me assure those of you who have never had such experiences that this is no fanciful picture. And while conditions have somewhat improved of late years, and agency methods have been much refined, the velvet glove still hides the iron hand. Normal schools openly conducted or indirectly controlled by the publishing houses have raised their standards of general musicianship.


It is undeniable that this state of affairs has had a very deleterious effect not only on the training of the supervisor and the success of his work, but on his status in the educational world. It has had a direct bearing on the low scale of salaries generally prevailing. The normal school of the future will raise still further the standards of musicianship if it will train the teacher to handle successfully any series of music books, with a keen appreciation of the highest values in each. Then, and then only, will the supervision of school music become a profession and not a trade—every supervisor will be able to maintain his self respect, and his success will be conditioned only by his ability, without the extraneous influence of selfish interest.

THE FUTURE.

There is a great deal to be hoped for, and consolation comes from the fact that there is a dawn of a new era in public school music. It is within the power of school music supervisors to open the flood gates of culture to the coming generation, and to this service they must dedicate their years. Against ignorance and prejudice the supervisors of America must bear the burden of heat and the day that our children may know a mellow development, enriched by art, inspired by tenderness, and elevated above the cold realities of everyday existence. Music is the language of the soul—it is more than that—it is food for the soul. The seeds of knowledge that have been sown may flower into rich and beautiful living, and the spiritual influence of education through music may bring the child into closer communion with his Creator, and help him to bask in the sunshine of exquisite beauty.

Tschaikowsky-Wagner Program for Final Philharmonic

The "Pathétique" symphony, included in a Tschaikowsky-Wagner program, arranged by Josef Stransky from the requests of Philharmonic patrons and subscribers, will be the feature of this Sunday afternoon's Philharmonic concert in Carnegie Hall—the last appearance of the orchestra this season. In addition to the "Pathétique" symphony, the program includes excerpts from the following Wagner operas and music dramas: "The Flying Dutchman," "Siegfried," "The Dusk of the Gods," "Parsifal," and "Tannhauser."



Frederick Gunster
TENOR

*Baltimore Evening Sun,
March 13, 1920.*
"Mr. Gunster has a tenor of pure timbre, and he shows a surprisingly wide range. Throughout there was about his work much dignity combined with authority and finish. Mr. Gunster sang as an encore, which brought down the house."

MANAGEMENT: HAENSEL & JONES
AEOLIAN HALL, NEW YORK

ISOLDE MENGES' HURRICANE of SUCCESS

London Critic Says: "It would be impossible to imagine greater perfection."

Miss Isolde Menges left England a remarkably fine player. She has returned a great one. It would be impossible to imagine greater perfection than that to which this wonderful young violinist attained at Wigmore Hall last night.

Putting aside her technique, which is the equal of any living player, the splendid depth of her tone, the soul she puts into her work and the marked personality that impels everything she does, stamp her as an artist who is second to none.

The sonority of her lower notes in the Handel Largetto, which remind one of walking on the thickest velvet pile, the rare charm and intimacy with which she charged the Beethoven-Kreisler Rondino, and the perfection of her execution in the Cartier-Kreisler "La Chasse," were things that will not easily be forgotten.

The same priceless qualities were forthcoming in Lalo's "Symphonie Espagnole."
—Daily Express, February 21, 1920.

Announcement of Third Recital Indicates Miss Menges is the Vogue

Management: R. E. JOHNSTON }
Personal Representative: HOWARD EDIE }

1451 Broadway, New York

THIS music-roll is my interpretation. It was recorded by me for the Duo-Art and I hereby authorize its use with that instrument.

Josef Hofmann



NUMBER 6099

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THE illustration at the top of this page reproduces in part the label on a Duo-Art music-roll. The statement this label contains is signed by Josef Hofmann and chronicles a new and revolutionary development in musical art.

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And when is added the further fact that

every musician whose picture is shown on this page and scores of others as well, have also made music-rolls for the Duo-Art, some conception of the sensational value, to music and the world, of this great new invention can be formed.

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THE Duo-Art Pianola offers more to the music-lover than any instrument ever before created. It offers him the satisfaction of owning the finest Grand or Upright Piano that the market provides—a Steinway, a Steck, a Wheelock, a Stroud, or famous Weber.

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It offers him the inestimable privilege of bringing the greatest pianists in the world to his own home and fireside and there hearing them play whenever he desires.

And, as if this were not enough, the Duo-Art will play for him music of a lighter character as well—popular songs with words printed on the rolls, and wonderful dance pieces with all the sparkle and rhythm that distinguishes the playing of the famous dance pianists who make the rolls.

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Nelda Hewitt Stevens and "Phases of American Music"

AN INTERVIEW DEVOTED TO AN EXPLANATION
OF THE YOUNG SINGER'S AIMS AND WORK

NELDA HEWITT STEVENS was born in the South (one would discover that almost immediately on meeting her, for she is dusky eyed and has that delightful Southern drawl), and she says she has heard Negro spirituals sung in her back yard since she was old enough to know what singing was. So most of the spirituals she uses on her "Phases of American Music" programs have never been written down but have passed on from generation to generation by word of mouth. In fact Mrs. Stevens believes that arrangements detract from the real beauty of the Negro music. Perhaps "the most striking of them have never been collected, because they contained elements which baffled the ingenuity of the early collectors."

PROPER COSTUME.

"When I sing the group of Negro spirituals," said Mrs. Stevens, "I am gowned in a full skirted, tight bodied costume of the period 'befo' the War.' The Aboriginal tribal Indian melodies bring a change of costume to one made especially for me by the Indians."

"In the development of our Art Music, that of the American Indian has not played an important part, but it is intensely interesting as belonging to the aboriginal inhabitants of this country. Crude and primitive it was. Such it remains."

"The Indians, too, carried their melodies in the memory and they were passed from one generation to the other, usually by the 'Medicine Man' or priest. It is difficult to obtain any of these melodies because of the reticence of the Indian, and it is only after years of living with them and through gaining their confidence that one may succeed. Many of the melodies used on my programs were taken from the lips of the Sioux and Chippewa tribes by Princess O-mes-qua-wi-gi-shi-go-que (Stella Prince Stocker), and were passed on directly to me by word of mouth."

"It might be well to tell you that I loathe the idea of being a costume recitalist. I use costumes as a secondary feature to help the idea I am trying to bring out. In other words to lend atmosphere. I have always been interested in the steps of progress in American music. People talk of the foreign traditions, and it always annoys me because they should realize that it is only a question of time and we shall have the same thing! Our children and their children will undoubtedly have these American traditions. This interest in American music, therefore, gave birth to my 'Phases of American Music.' It is simply the makeup of a program that contains an Indian group of melodies, a Negro spiritual group, as well as one made up of songs by the first American composers (Hopkinson and Stephen Foster), and another representing the best of our modern Americans. In a nutshell:

American music from the beginning to the present day. It might be interesting to know that each group is prefaced by a little informal talk!"

Mrs. Stevens first began by singing the plantation songs for friends and they liked them so much that they sug-



Photo by Campbell Studios, N. Y.

NELDA HEWITT STEVENS.

gested that she give them publicity. This she did and won unqualified approval.

"Nothing appeals to me unless it has a real musical value," said Mrs. Stevens, "and I feel I am justified in declaring that my programs have value. Sincerity is the key note of success in any art or business. I have no time for anything or anyone that does not ring true. To make a thing live, it must be a part of you, and if you don't feel that, no one else can! That's the reason I dropped

a French group I had included on my programs. I am not French and I felt that learning songs a la parrot was not worthy either of the songs or myself. For an artist like Yvette Guilbert, it is a different thing!"

In touching again on the Indian melodies that she offers, Mrs. Stevens said that they were given to her with the accompaniment of the To-tom, while the Negro spirituals were sung unaccompanied. The songs of the first American composers have been arranged by Harold Vincent Milligan and the modern American group is constantly subject to change, so as to keep up with the times.

In Mrs. Stevens' "Phases of American Music," the public is offered an interesting opportunity whereby it can see what the evolution of our native music is and has been up to the present day. Furthermore, Mrs. Stevens is not one of those "voiceless" recitalists! By way of evidence only one critic—on the Indianapolis Star—is quoted: "Mrs. Stevens possesses a beautiful soprano voice and is regarded as one of the best artists that ever appeared in this city."

J. V.

Isolde Menges "a Kreisler"

Not since Mischa Elman first appeared in London, England, has a violinist made such a sensation as Isolde Menges is now making in London. Only a few weeks ago her reappearance in New York at the Hotel Biltmore and Commodore concerts created a profound impression, so that all her admirers will be delighted to learn that she is crowning her head with heaps of laurels. The Daily Telegraph critic sums up his effusion with: "In a word, she is a Kreisler."

Miss Menges returns to New York in December, and is booked to appear with several of the symphony orchestras, including that of Chicago. She has already appeared, since she landed in England, with the Philharmonic Symphony Orchestra in Liverpool, twice in London, also at Oxford and Cambridge, and each appearance has been hailed with unusual enthusiasm, the kind reserved for the few chosen ones.

New Church Position for Martha Atwood

Martha Atwood has been secured as soprano soloist for the Twelfth Church of Christ, Scientist, New York. As this young artist has had considerable experience in church work, her singing is giving much genuine pleasure to the many men and women who attend these religious services. On March 12 Miss Atwood gave a recital in Orange, N. J., and on the following day she was one of the soloists at the Euphony Club concert at the Waldorf-Astoria Hotel, New York. Her Boston recital is scheduled for May 6.

Philharmonic Notes

Request programs have been arranged for the last three concerts of the New York Philharmonic season on Thursday evening, March 25; Friday afternoon, March 26, and Sunday afternoon, March 28. Fritz Kreisler will be the assisting artist at the Thursday and Friday concerts. A Tschaiowsky-Wagner program will be the feature of the season's closing Sunday afternoon.

NORTH

"A young American pianist whose fame is waxing great throughout the country."—*Detroit News*.

"Her liquid tone delights and the verve of her work is thrilling."—*Detroit Free Press*.

Frances Nash

"She is a vivid, artistic personality of unbounded promise."—*San Francisco Bulletin*.

"A lassie who has the Magyar gift of rhapsody. An excellent mistress of the keyboard."—*San Francisco Examiner*.

WEST

"Her playing was atmospheric, poetic, and clarity itself. She is brilliant."—*New York Times*.

"It is not her warm, richly colored tone, but something happily personal, a sort of tender brilliance."—*N. Y. Evening Mail*.

EAST

"Frances Nash is a remarkable pianist and comes very near the claim of America's greatest. Miss Nash performed as few, if any, concert artists of today can surpass. . . made a labor of love of phrases that would baffle any but the most proficient of virtuosi."—*New Orleans Times Picayune*.

SOUTH

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STEINWAY PIANO

Following Her Success in Chicago and New York

FLORENCE MACBETH

SCORES BRILLIANT TRIUMPH IN BOSTON

WITH CHICAGO OPERA ASSOCIATION AT BOSTON OPERA HOUSE

GILDA - - - - - IN "RIGOLETTO"
(WITH RUFFO AND SCHIPA)

ADINA - - - - - IN "L'ELISIR D'AMORE"
(WITH BONCI)

RIGOLETTO

Last night's performance of "Rigoletto" aroused more enthusiasm in the audience than any other opera of the current season. Not merely Ruffo but also the less known Schipa and Florence Macbeth each received ovations after their big arias. The final duet in act 3 had to be repeated, and determined but unavailing efforts were made to secure repetition of the famous quartet and of Gilda's "Caro Nome." Probably there were many in the audience who, before the performance, regretted that the Gilda was not to be Galli-Curci but the unfamiliar Florence Macbeth. But Miss Macbeth's voice, acting and singing were so admirable throughout that the inevitable comparisons were most of them in her favor. Her "Caro Nome" is more thoroughly in the spirit of the part than her great rival's well-known interpretation of it. She makes it seem a spontaneous expression of the emotion of a young girl in love for the first time, and except for her wonderful prolonged high E at the end one forgets that the aria is a show piece and immensely difficult to sing properly. Her voice is never shrill, never sounds forced, never blurs a note, and is always on pitch. Her acting is as finely artistic as her singing. She scored a deserved triumph.—*Boston Globe*, March 11th, 1920.

A NIGHT OF TRIUMPH

A night of splendid triumph for Titta Ruffo, Florence Macbeth and Tito Schipa marked the highly successful presentation of "Rigoletto" by the Chicago Opera Company at the Boston Opera House. Seldom it is, even in musical Boston, that artists take six curtain calls, repeat an entire scene and then must appear half a dozen times more before the mad applause is stilled. Macbeth, as Gilda, the hunchback's daughter, rose to heights of sweet but controlled majesty with the liquid Italian.—*Boston American*, March 11th, 1920.

For once Gilda was more than a doll. Miss Macbeth impresses herself on her audience more and more not only because of the excellence of her singing, but the intelligence and animation of her acting.—*Boston Post*, March 11th, 1920.

A VOICE GOOD TO HEAR

The youthful brightness of Miss Macbeth's voice was good to hear in the music of Gilda; while it is her fair fortune as singer to flower often from competence into charm. Loud was the din at the end of the third act. Back to the stand came the reluctant Marinuzzi; the curtains parted; and once more Rigoletto and Gilda—or rather Ruffo and Macbeth—repeated their duet of vengeance.—*Boston Transcript*, March 11th, 1920.

Miss Macbeth worthily shared in the honors, and in the repeated duet she not only sang but acted with appealing favor. She makes a very attractive Gilda, simple, naive and lovely to look at.—*Boston Herald*, March 11th, 1920.

L'ELISIR D'AMORE

MACBETH SCORES IN DONIZETTI OPERA

Florence Macbeth as Adina proved the praise she has received in New York and Chicago to be more than deserved. The purity and sweetness of her voice, the admirable artistic qualities of her singing and the effectiveness of her acting are all that enthusiastic press agents could claim. Her performance kept to the standards of the concert hall as far as musicianship is concerned, a thing unusual in opera singers though the greatest merit of such stars as Melba and Sembrich. She is already much nearer their class than Galli-Curci is and her career has just begun. It is a pleasure to see an American girl make good without a European reputation as Macbeth has done. She was warmly applauded. Only Miss Macbeth in the whole ensemble thoroughly understood the music. One would like to hear her sing Mozart.—*Boston Sunday Globe*, March 7th, 1920.

"L'Elisir d'Amore" gave pleasure for the brightness of Miss Macbeth in song, action and aspect.—*Boston Evening Transcript*, March 7th, 1920.

A VERY BRILLIANT VOCALIST

"L'Elisir d'Amore" with Florence Macbeth, who proved a very brilliant vocalist, as she was a charming interpreter, as Adina.—*Boston Sunday Post* (Olin Downes), May 7th, 1920.

A PLEASURE TO HEAR MACBETH

She has a pure soprano voice of fine quality, which is eminently agreeable and sympathetic. Phrasing artistically in lyric passages, she sings accurately and without effort. It was a pleasure to hear her. Graceful and roguish as Adina, she was without affectation or mannerisms.—*Boston Sunday Herald*, March 7th, 1920.

EXCLUSIVE MANAGEMENT:

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Photo by Apeda, N. Y.

FLORENCE MACBETH
AS OSCAR IN "THE MASKED BALL"

The Unscrupulous

By ROMUALDO SAPIO

The "unscrupulous!"—their name is legion and their variety endless. Every field is their own; every profession has its quota. Music, which according to Horace "emollet mores," is no barrier to their activity. The musical profession, on the contrary, seems to offer a most fruitful field for their exploits. As they cannot be stamped out, and like the poor, will always be with us, let us at least try to educate the innocent to recognize them, and indirectly to protect the honest ones.

We shall begin by analyzing the way in which a large number of musical people advertise themselves, making use of that time-honored formula reading thus: Mr. A. B. C. D. and that, from there and elsewhere—Mme. B. C. D. Such and Such, from somewhere or anywhere. This form of professional card is quite correct and sufficiently eloquent in the case of well known artists, but when used by newcomers or by people of little or no reputation, it is very vague and apt to mislead. It is of just such vagueness that the unscrupulous intentionally take advantage. The place named is always of some importance—a leading opera house, a famous musical organization or merely a large European city; and the exact past connection of the artist with that place is not revealed. The laconic appendage looks well, sounds well and impresses the unwary—and this is all that is wanted.

Another far reaching method is frequently used by teachers. It consists in appending to their name that of their successful pupils. Here again we may find cases in which the formula: "A. B., teacher of C. D." is a really honest, bona-fide statement. But such cases are rare if we have to interpret the statement ad verbatim, or in other words, if the teacher means to claim for himself all the credit for the success of the pupil.

It is the exception, rather than the rule, for a successful artist to be the pupil of a single master. One sees, in fact, that as soon as a new young artist attracts some degree of public attention, a number of teachers come forth and each one of them declares himself the master of the rising star. A very undignified wrangle, to be sure, but puzzling as the matter may at first appear, it is, in reality, very simple. The truth is that the artist in question, at one time or another, for periods more or less extended, has been under the tuition of all of them, and this is a common occurrence. There are many causes which compel a student to go from one teacher to another. In certain instances the change is intentional. There are students who take lessons from different specialists at the same time. Under such circumstances it is an unscrupulous act to claim all the credit for results which are the outcome of combined efforts.

THE REVERSE FORMULA.

A counterpart of this method is to be found in the way pupils lean on the reputation of their former masters. The inverted formula reads: C. B., pupil of A. D. As in the previous one, we find the same laconicism, the same vagueness and frequently the same injustice, for in some cases the famous teacher mentioned has not given the pupil as many as a dozen lessons, and other teachers, who have much more right to share the credit, are entirely neglected or denied.

At this point someone may justly object that although an artist may have studied with several masters, yet it is quite likely that among them, one, particularly, played the important part in bringing out the best qualities of the student, and put upon the art of that pupil the stamp of his own individuality. This is very true—there are such cases. But how can the public discriminate between truth and half-lies? Would it not be better to abandon altogether this form of publicity, which, at its best, is only moderately effective for a time? The teacher who gives false encouragement to poor talent is also an example of unscrupulous conscience, and one of the worst kind for the consequences are often very serious.

Another common specimen is the professor who tells every new pupil that the way in which he has been taught is all wrong. The vocal student is told that the breathing is not correct, the tone production is false and that the voice has been ruined. All this, of course, is the fault of the former instructor. How the professor arrives at such a severe conclusion is difficult to understand. He has never heard that person sing before, nor does he know what his vocal condition was previously. But this does not matter. The practice is effective, and for a time the student feels that he is at last in the hands of a savior.

And what shall one say of the mediocre teacher who seeks his clientele by means of that tempting bait called a "pull?" This is the one who invariably promises his prospective victims an Eldorado of engagements and all sort of professional help as soon as they are ready for the public. In many cases the boasted influence does not exist, and when it does, to use it as a lure to attract students is on the part of that individual an unscrupulous act, for he knows very well that he can use his influence only occasionally, and for a chosen few, to the great disappointment of all the rest.

THE "OPERA" BAIT.

Young singers looking for engagements are warned against a rather ingenious trap which is set in a very attractive manner and invariably succeeds in catching some victims in its mesh. For instance, an announcement appears in the advertising columns of a daily paper, more



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frequently an evening paper, reading something like this: "Young singers with fine voice and good appearance wanted for leading roles and chorus, in an opera company just forming. Call at, etc., etc." The next morning a number of applicants wait at the door of a studio at the given address. One after the other they are admitted and asked to sing. The supposed manager, or agent, is represented by the vocal teacher who conducts the trial. This very amiable person expresses great admiration for the voice and talent of every applicant. What a pity, however, that he or she falls just a trifle short of the standard required! But no matter; the voice is so beautiful and the talent so evident that he—the teacher—can easily eliminate in a short time any vocal defect that stands in the way of the engagement. Only a course of ten or twenty lessons in diction and style, etc., etc., and success will be assured. The company "just forming" may not go on the road very soon after all. And should even this engagement fail to materialize, there will be another organization, a much better one, starting next autumn, or next winter, where the chances will be far greater for the young singer. With such a rosy outlook some poor souls among the number are persuaded to undergo the beneficial (?) treatment, and the trick is done. Further developments can be easily imagined.

THE PLAIN FAKER.

Last, but not least among the unscrupulous whom we like to single out, are all those who pretend to teach what they do not know. The majority in this class is composed

of vocal teachers. The reason is obvious. One is supposed rightly to go to a painter, a pianist or a violinist to learn painting, piano playing or violin playing, respectively, and so forth. But to learn singing you need not go necessarily to a singer. A good musician possessing practical experience, thorough knowledge of the vocal art, with a gift to impart it, and sufficient musical voice to demonstrate to the pupil, can make an excellent vocal instructor. Of this fact many would-be teachers of singing, although not possessing all these qualifications, deliberately take advantage, and as their professional ineptitude is difficult or dangerous to openly unmask, they thrive under cover of a self conferred authority at the expense of a too credulous public, until, somehow or other, they are found out and their career comes to an end. But others will take their place and new victims will be found to immolate themselves on the altars of false gods. It is a pity, a great pity, that the practice cannot be stopped by legal means. The only thing that can mitigate its baneful effects is an extreme caution on the part of students in the choice of a teacher, or in changing from one to another. Rather than follow their own inclination or depend on their judgment, they had better consult those who can be trusted and are in a position to advise them. Their motto should be: Let's beware of the "unscrupulous!"

Marcia Van Dresser Now a Mezzo-Contralto

Marcia Van Dresser, whose return to the concert stage has been announced, will give her first two recitals during the month of March, Boston, Mass., March 22, in Jordan Hall and in New York City, March 29, in Aeolian Hall. Miss Van Dresser's recitals will be of special interest for several reasons, principally because she returns to the musical field as a mezzo contralto. Those who have known of her work as a dramatic soprano await the result of the change of voice with much curiosity and interest. Miss Van Dresser has been studying with Percy Rector Stephens, the vocal teacher of such prominent stars as Reinold Werrenrath, Paul Althouse, and others. Mr. Stephens spoke of Miss Van Dresser in a recent interview, saying that he felt that he had found a new and wonderful mezzo voice, for in spite of the many years of beautiful singing of this well known American singer, no one realized that the true quality of the voice was in the middle and lower register, and so Mr. Stephens will present a unique combination of a new and inexperienced voice in the possession of an experienced singer.

Miss Van Dresser will, through her newly acquired mezzo voice, present an interesting program, beginning with a group of songs by Enrico Bossi, which she will sing in Italian. A French group follows this, and the third consists of five songs by Erich Wolff, for which Miss Van Dresser has had special translations made. The final group will be sung in English, beginning with "Rose Softly Blooming," Spohr, followed by "Meet Me By Moonlight Alone," J. A. Wade, and "At the Edge of the Sea," by the late Tom Dobson, who was an intimate friend of the contralto. The concluding song is "Non Ho Parole," by Gabriel Sibella.

Swayne Pupil Plays Brilliantly

Marion Fraser, the gifted young Detroit pianist who followed Wager Swayne to San Francisco to prepare her advanced concert repertory, gave a brilliantly successful recital before the Century Club on Wednesday afternoon, January 21. The charming artist was heard in an exacting program of classical and modern compositions which she played in a manner that earned her hearty and well merited applause. Particularly worthy of mention was the "Alborado del Grazioso," by Ravel, which was interpreted with delightful humor and brilliant effect, and the Liszt rhapsody, in which she electrified her audience by her bravura and dramatic climaxes. The large and enthusiastic audience showered Miss Fraser with every mark of approval, and her fine gifts were never more evident than upon this occasion. The program included works by Beethoven, Sgambati, Ravel, Chopin, Mendelssohn, Mendelssohn-Liszt, and Liszt.

Patton Sings Twice at Springfield Festival

Fred Patton has been engaged for two appearances at the forthcoming festival in Springfield, Mass. On May 6 he sings in the "Requiem," while on May 7 he is scheduled to be one of the soloists in Elgar's "Caractacus," together with Robert Quait, Irene Williams and Norman Jollif. All of these artists are under the management of Walter Anderson.



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PITTSBURGH COMPOSER'S NEW OPERA PLEASURES AT FIRST HEARING

"The Roses of Mercatel," Based Upon the War Experience of the Librettist, Col. Frank P. Day, Presented at Carnegie Institute—Duo-Art Piano Is Soloist with Detroit Symphony—Alfred Cortot Displays Skill in Recital—St. Cecilia Gives Program of Russian Music—Mendelssohn Choir Heard in Second Concert—Frances Alda and Charles Hackett Delight in Recital

Pittsburgh, Pa., February 23, 1920.—A new opera, "The Roses of Mercatel," composed by two faculty members of the Carnegie Institute of Technology, was received with enthusiastic praise at its initial presentation, in the Little Theater of the school on the evening of February 8. The music of the piece was written by Prof. J. Vick O'Brien, head of the department of music, and the lyric was written by Col. Frank P. Day, head of the division of academic studies. The performance was in the nature of a formal public rehearsal, without costumes or action, but the merit and the intrinsic beauty of the production were apparent.

The theme was suggested by an actual wartime experience of Colonel Day, who commanded a Highland Battalion in France. It concerns a young officer and his runner, who, returning from a dangerous tour of duty,

find themselves in a garden of roses blooming in the midst of the shell battered village of Mercatel. The contrast of such beauty amidst the ugliness of war causes him to make a fatal delay.

The musical setting is extremely effective, harmonizing with the emotions of each word and action. Every opportunity is taken of the contrasts afforded by the argument, from the entry of the men into the garden with the rumble of guns and the noises of war, to the quiet episodes of Pierre and Yvonne.

DUO-ART IS SOLOIST WITH DETROIT SYMPHONY.

On Wednesday evening, February 4, the Syria Mosque had an audience of some three thousand listeners, who were manifestly much pleased with the splendid program presented by the Detroit Symphony Orchestra. Owing to illness, Ossip Gabrilowitsch was unable to conduct, and Victor Kolar, his assistant, wielded the baton. An excellent reading of the "Oberon" overture, Weber, was followed by Charpentier's suite, "Impressions of Italy." The Duo-Art piano was the soloist in the Saint-Saëns G minor concerto, as recorded by Harold Bauer. Truly the playing of this marvelous instrument was a revelation. A stirring performance of the "Marche Slav," Tchaikowsky, brought the program to a close.

ALFRED CORTOT DISPLAYS SKILL IN RECITAL.

On Friday evening, February 6, the Art Society presented Alfred Cortot at its 441st reception. Earlier in the season he had appeared as soloist with the Philadelphia Orchestra, but his work at this time established him as a

tone artist, capable of using every possible shade. His was an extremely interesting program, opening with the Vivaldi concerto, given with much ease and grace, the Sicilienne being especially lovely. Following came Chopin's "Andante Spianato," polonaise and twenty-four preludes, Saint-Saëns' "Etude en forme de Valse," Ravel's curiously woven "Jeux d'eau," Albeniz's "Seguidilla," Debussy's "La Cathédrale Engloutie," with its air of mysticism splendidly portrayed by the artist, and for a stirring close Liszt's second rhapsody. Cortot and his wonderful art are rooted deeply in the hearts of the music lovers of the "Smoky City."

THE CECILIA CHOIR GIVES PROGRAM OF RUSSIAN MUSIC.

On Wednesday evening, February 11, at the North Presbyterian Church, a program of Russian church music was given by the Cecilia Choir, under the very capable leadership of Charles N. Boyd. The program was made up of compositions by Bortniansky, Kastalsky, Pautschenko, Gretchaninoff, Tschenokoff, Ippolitoff-Ivanoff, Archangel'sky, Tchaikowsky and Malashkin. Twenty-two voices, possessed by serious minded singers, gave much delight in this excellent program, given a capella. This choir is part of the teaching force of the Western Theological Seminary, and is in attendance at the regular preaching services on Monday evenings.

THE MENDELSSOHN CHOIR HEARD IN SECOND CONCERT.

The second concert of the Mendelssohn Choir's present season was given on Thursday evening, February 12. The opening number "Song of the Vikings," Fanning, was given



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with dash and spirit. There were two works for women's voices, "The Lonely Pine" and "The Angels," Rachmaninoff, and two interesting OrNSTEIN numbers—"Russian Festival" and "Russian Winter," which gained for the choir and conductor much applause as did the number following, "Listen to the Lambs," by the well known colored composer, A. Dett. "On the Lee Shore," Coleridge Taylor, proved delightful, and "Hail, Gladdening Light," by G. Martin, closed the first half of the program. The second half comprised part one from "The Seasons," by Haydn. The soloists for this work were Genevieve Elliot Marshall, soprano, Edmund Ebert, tenor, and Frank Cuthbert, baritone, all of whom sang in a highly creditable manner. Walter Fawcett furnished excellent accompaniments. Incidental solos in the first half of the program were sung by Misses Blue and Householder and Messrs. Jamison and McHugh.

ALDA AND HACKETT DELIGHT IN RECITAL.

On Tuesday evening, February 17, Frances Alda, soprano, and Charles Hackett, tenor, both of the Metropolitan Opera forces, were heard in recital. Suffice to say, some of the loveliest singing of the entire concert season was heard. Mme. Alda, the possessor of a most beautiful voice and winsome stage presence, gave at least a dozen songs and the "Un bel di" aria from "Madame Butterfly." She also joined with Hackett in a duet from "La Bohème." This was Mr. Hackett's initial bow to a Pittsburgh audience, and he demonstrated in his first number, "Ecco Ridente," from the "Barber of Seville," Rossini, that he is the possessor of a lovely, flexible tenor voice. He has a splendid stage presence, and his singing is marked with much sincerity of purpose. His best work was done in the beautiful Liszt song, "O Quand Je Dors." All his offerings, however, were most enjoyable. The closing number of the program, the "La Bohème" duet, was graciously repeated. Erin Ballard proved herself a most excellent and sympathetic accompanist, one of the best heard here the entire season.

J. B. S.

Myron Rodney to Make New York Debut

Myron Rodney, the young American baritone, will give his first recital at Aeolian Hall, New York, on the evening of April 20. Mr. Rodney was born in New York City about twenty years ago, and at a very early age gave evidence of marked musical ability. When he was five years old he commenced studying the piano, and even at that age evinced a precocious fondness for Wagnerian operas, much to the astonishment of his parents and their friends. His intense passion for music continued throughout his school days but, as Mr. Rodney says, his father wisely insisted upon giving him a general academic education. This baritone firmly believes that more than in any other field education along literary lines is indispensable to the present day aspirant for operatic laurels. Mr. Rodney's voice attracted much attention at school, and he was always a leader in the activities of the dramatic societies and singing organizations that are always found in the American high schools and universities. Among other parts that he was chosen to sing were the Pirate King in "The Pirates of Penzance" and also the title role in "The Mikado." He also assisted in the staging and rehearsing of these Gilbert and Sullivan comic operas.

At the Waldorf-Astoria, in March, 1919, Mr. Rodney produced a new operetta, "Twinkling Eyes," by Richard C. Rodgers, which was given for charity before an audience of over 3,000 people. In this performance Mr. Rodney sang the leading role.

After two years or more of constant study, Mr. Rodney was sent to Arturo Papalardo, who took the baritone in hand only about eight months ago. However, through the efforts of his maestro and the cooperation of the pupil, Mr. Rodney has made such great strides in his art that he feels that the progress he has made recently has been greater than the work of the previous two years. Under the guidance of Mr. Papalardo, the singer has prepared a very interesting program for his forthcoming recital. The numbers are of great variety and contrast, and include, among others of equal beauty, the "Che Fiero Costume" of Legrenzi, "Vision Fugitive" from Massenet's "Herodiade," and Gretchaninoff's "In the Steppe." "Rachem," by Mana-Zucca, will be a feature of the recital.

The Oberlin Club at Mrs. Doolittle's

A program of unusual attraction was presented to the Oberlin Club at its last meeting, when Miss North, violinist, and Miss Littlehales, cellist of the Olive Mead Quartet, with Lawrence Schaeffer at the piano, gave an entire evening of ensemble music. The privilege of hearing Rachmaninoff's great sonata for piano and cello with such a masterly interpretation cannot be overestimated, as it has not yet been performed in public. Rachmaninoff and Casals gave at least a part of it at an informal gathering in the spring, but the difficulty of securing the music has placed it out of the reach of most cellists at present. Indeed, no one but superior artists could attempt a work of such magnitude.

The ensemble throughout the evening was finished and delightful, and it is not surprising that this organization is kept busy filling engagements during the entire year. An Arensky trio and "Colonial Song" of Grainger for the three instruments comprised the balance of the program. About thirty-five members and guests were present to enjoy this musical treat.

Graveure Uses Another Fay Foster Song

The love song, "The Shadow of the Bamboo Fence," appearing as No. 2 in the group, "Japanese Sketches," by Fay Foster, has frequently been referred to by critics and connoisseurs as a gem of the very first order, and in every way an art song from the pen of one of America's foremost song composers.

Louis Graveure, well known for his discriminating taste, selected "The Shadow of the Bamboo Fence" for his Aeolian Hall program, February 28.

Fay Foster's "My Menagerie" was first sung in 1917 by Louis Graveure, and has since then not only appeared on Mr. Graveure's many recital programs, but has also merited the attention of an innumerable list of prominent artists.

Thomas A. Edison Attends Hempel Recital

Thomas A. Edison took a night off not long ago and went to hear Frieda Hempel sing. It was his first concert in thirty years, they say, and he had to leave a lot of unfinished business to make the musical outing possible. But go he would—he wanted hear for himself the "voice of gold and magic" that is being so magically re-created on his \$3,000,000 phonograph.

It was Hempel's annual New York recital. The weather man had hurled snow and ice and North Pole gales into the February day, but Carnegie Hall was packed with Metropolitan opera goers, concert enthusiasts and countless Edison-Hempel fans. And in the Grand Tier stage box sat "the Old Man" himself.

The concert is a matter of history—Hempel at her best. After the final encores, Mr. Edison went back to the artist's room to greet his world famous star. The chances are he did not notice that she had on a wonderful gown of gold cloth that tinted of roses; that a royal purple sash trailed off into the distance and got all tangled up with American Beauties, and orchids, and white lilacs, and the many clusters of fragrant flowers among which she stood. Or he may not have observed that she was decidedly more slender than on the day she first posed with a William and Mary model; or that her golden hair was caught with a wreath of green leaves, intertwined with clusters of deep dyed grapes.

Frieda Hempel, to Edison, was a voice—a voice he saw, not heard; a voice of dashes and dots and sound waves that cut into the black disks that bear the Edison trademark; a voice flawless beneath the powerful magnifying glass—that relentless, silent critic in which Edison has absolute faith. That was the Hempel Edison knew—and this radiant, living, breathing, fascinating Hempel almost took the inventor's breath away.

The two talked, intently and apparently with much pleasure, for five or ten minutes. Then the long, snowbound road to Orange began to loom into mental view. Mr. Edison made his farewells and, leaning over mysteriously, said something most serious to his companion.

"So do I!" exclaimed Hempel enthusiastically. "So do I!"

At least a hundred people, waiting to congratulate the singer, asked her what Edison had said. Over and over again she shook her head and protested she could not tell, but all in vain.

"It was really confidential," insisted Hempel, "but if you must know—he said he wished it was time to go fishing!"

Zendt Enjoyed as Lyran Society Soloist

On Saturday evening, March 6, an interesting concert was held at the Swedish Battery M. E. Church, this city, at which Marie Sidenius Zendt was the principal soloist. Mrs. Zendt is from Chicago and is well known in concert circles throughout the Middle West and West, and, while she is somewhat of a newcomer to New York, she is gradually making a reputation for herself in these parts. This she is well able to do through the beauty of her voice as well as by the aid of her fine musicianship and charm of manner. Her first contribution to the program was the "Depuis le Jour," from Charpentier's "Louise," which she sang exquisitely. The number served at once to win her audience, for it offered an opportunity for the display of her clear and freely produced upper notes, as well as the fine style of interpretation that is a marked feature of her work. Later she was heard in four shorter songs—"The Heart Call," Vanderpool; "Vaggvisa," Soderberg; "Titania," Peterson-Berger, and "The Wind's in the South," Scott. After both groups she was obliged to give encores. Gustav V. Lindgren, conductor of the Lyran Singing Society, accompanied her at the piano.

Other numbers on the program were given by Martin Lindquist, a twelve year old violinist with a bright future; Oscar A. Lundberg, bass; Gustav V. Lindgren, pianist, and the Lyran Singing Society.

Mildred Wellerson Astonishes Old Musician

On Tuesday afternoon, March 2, Mildred Wellerson, the nine year old cellist, was diligently practicing in an adjoining room of her father's studio, when a prominent out of town cellist calling on her father suddenly said:

"Ah, what a fine cellist is playing in there! (pointing to the adjoining room). What wonderful technic, and what a beautiful and passionate tone!"

The caller was about to go to the door and see who it was, but Mr. Wellerson held him back, asking:

"How long, do you think, it would take a talented person to acquire a technic like what you hear?"

"Well, not less than fifteen or twenty years," he answered. "But the tone and expression is of a person of years and experience!"

Then Miss Wellerson stopped practicing and opened the door. The cellist, not noticing the child (for he did not think for a moment that it was this little tot whose playing caused him to make the above remarks), went into the adjoining room only to find the young daughter. When told it was this little nine year old girl, he did not believe it until she sat down and played again.

New Riesenfeld Orchestra Work Lauded

Tribute to Hugo Riesenfeld as a musician and composer is paid in unstinted terms by the Los Angeles critics who heard the first presentation of his "Symphonic Epos," given by the Los Angeles Symphony Orchestra, Adolf Tandler, conductor, on February 20. The Los Angeles Examiner stated that this work was "a number of much musical interest, played from manuscript, and proved a sensation both emotionally and scholastically. In technical difficulties the 'Epos' is rich, and in its orchestral form it varies frequently from the more conventional writings for symphony. Without in any way copying or borrowing from Strauss, Debussy and others of the ultra cult, Riesenfeld has blended the best of their discoveries with his own ideas and has worked out a symphonic utterance in which life, love, death and resurrection are portrayed."

The following was the opinion of the Los Angeles Times: "Symphonic Epos" was so immensely applauded that Conductor Tandler made the announcement that he would repeat it in the near future."

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CLEVELAND PHILHARMONIC QUARTET OFFERS FINE PROGRAM

Ernest Hutcheson Plays Piano Part of Quintet—Casals with Local Symphony, Ysaye and Elman in Joint Recital, Philadelphia Orchestra and Tetrassini Contribute to Unusually Rich Fortnight

Cleveland, Ohio, February 28, 1920.—The Cleveland Philharmonic Quartet, assisted by Ernest Hutcheson, pianist, gave a delightful program to a select audience in the ballroom of Hotel Statler, February 10, under the auspices of the Cleveland Chamber Music Society. This quartet is a Cleveland organization, under the direction of Sol Marcossion, and comprises the following musicians: Sol Marcossion, Charles Rychlik, James Johnson and Charles Heydler. One of the features of the evening's program was the selection "Novelette," composed by Charles Rychlik, local musician and second violinist of the quartet, which was generously applauded. A rare treat was the presentation of Brahms' quintet, op. 34, for piano and strings, with Mr. Hutcheson at the piano, which concluded the evening's program.

CASALS SOLOIST WITH LOCAL SYMPHONY.

One of the real events of the Cleveland musical season was the appearance of Pablo Casals, cellist, with the Cleveland Symphony Orchestra, February 12 and 14. His success was overwhelming and the enthusiastic audience applauded so rapturously and so persistently that he responded with a Bach prelude unaccompanied. Mr. Casals played the A minor concerto of Schumann with the orchestra, and under his magic art this work became illumined. He fully maintained the claim that he is one of the greatest cellists of the day. The selections con-

tributed by the orchestra made up one of the finest symphonic programs of the season, and Conductor Nikolai Sokoloff deserves warmest praise.

AN YSAYE-ELMAN TRIUMPH.

The joint recital of Ysaye and Elman long had been anticipated by all musical Cleveland as well as the general public. When the date came it arrived contemporaneously with one of the worst storms of the winter, and Mr. Elman, who left New York on a train which should have reached Cleveland at 8 o'clock the morning of February 16, did not arrive until after midnight—six hours after the time scheduled for the concert. However, Ysaye rescued the evening from disaster by giving a concert, with the assistance of a local pianist, that aroused the greatest enthusiasm and seemed to whet the appetite of Cleveland for the dual concert, which was postponed to Wednesday, February 18, for on that occasion Masonic Hall was crowded to capacity by a thoroughly representative audience. The program consisted of four numbers—concertante in D major, Mozart; the D minor, Bach; F major, Molique, and a suite for two violins by Moszkowski.

A feature of the F major work by Molique was a cadenza written by Ysaye that was a marvel of musical pyrotechnics. If Cleveland is any criterion and the delight of his audience anything to judge by, the touring of two musical stars in joint recital should be a frequent occurrence, for seldom has any musical event been so thoroughly and universally appreciated and so enthusiastically received.

PHILADELPHIA ORCHESTRA DELIGHTS.

On February 19 the Philadelphia Orchestra, under the direction of Leopold Stokowski, gave a program of marked musical merit. The distinguished conductor demonstrated his wonderful leadership by the unanimity of attack, the perfect phrasing and the delicate pianissimos which the orchestra attained. Especially noteworthy was his interpretation of "The Afternoon of a Faun," by Debussy.

TETRAZZINI'S ART THRILLS LARGE AUDIENCE.

Saturday evening, February 21, Luisa Tetrazzini, the famous coloratura soprano, and Mayo Wadler, violinist, were heard at Masonic Hall. Mme. Tetrazzini electrified a crowded audience by her pleasing personality as well as by her wonderful vocal art. She was recalled again and again, and responded very graciously with several encores. Mr. Wadler contributed several solo groups in an admirable and artistic manner.

CLEVELAND SYMPHONY "POP" ENJOYED.

A large and enthusiastic audience greeted the Cleveland Symphony Orchestra at its popular concert on February 23, when the soloists were Louis Edlin, violinist; Herman Kolodkin, viola, and Florence Wasson, soprano. These popular concerts are always looked forward to with considerable delight.

New Scott Songs, Sacred and Secular

Some dozen new songs by John Prindle Scott already issued and waiting publication, are announced by the publishers, G. Schirmer, Inc. The new sacred song, "Light," which became immediately popular, is being featured by Robert Quait, tenor, and by Pierre Remington and Ernest Brown, baritones. "To an Old Love" figured on the recent Chicago and New York recital programs of Mabel Garrison, and is also being sung by Emma Gilbert, contralto.

Among the Schirmer songs to be issued soon are: "Nocturne," air for medium voice with cello and violin parts; "The Maid of Japan," a number in lighter vein; "One Gave Me a Rose"; "Melody Ballad," in waltz time, and "The Old Road," a sturdy song that was one of the outstanding numbers of Mr. Scott's recent recital at Hotel Plaza, New York.

The entire editions of two recent sacred songs issued by Harold Flammer, Inc., have been sold out in a few months; they are "There is a Land of Pure Delight" and "Depart from Me." The latter bids fair to be one of Mr. Scott's most successful sacred songs. This publisher has just issued a new Easter song, "Christ Is Risen," built along broad churchly lines. Among the other sacred songs are "Come, Ye Thankful," especially for Thanksgiving services; "O Little Town of Bethlehem," for Christmas, and the church songs for general use—"The Messengers of Peace" and "Remember Now Thy Creator." This last one is a setting to the familiar scripture verses and is a blending of the lyric and quasi recitative, with a stirring climax on the last phrase.

Huntzinger & Dilworth are having good success with a new serenade in Southern dialect, "Romeo in Georgia," a decided novelty in this type of song. All of these numbers are issued for high and low voice, and will be welcomed by Mr. Scott's wide following of singers.

Rosalie Miller and Royal Dadmun

Sing American Songs

In the salon of the Hotel Copley-Plaza, Boston, Anita Davis-Chase gave great pleasure to a large and distinguished audience by introducing two New York singers in a program of new songs, largely by American composers. Rosalie Miller, the brilliant soprano, and Royal Dadmun, baritone, fresh from his triumphs in Aeolian Hall, made an instant and emphatic success, both by their splendid and artistic singing and by their well chosen and balanced program.

Miss Miller sang Fisher's "I Heard a Cry," Buzzi-Peccia's "Brown Birdie," Sharp's "Japanese Death Song," Denmore's "Elf and Fairy" and La Forge's "Song of the Open," besides an interesting group of French songs.

Mr. Dadmun contributed, in addition to a fine Handel aria, the following worth while songs: Kramer's "Tears," Watts' "The Poet Sings," Denmore's "Roadways," Reppe's "Dusk," Gallup's "So Long Ago" and Rogers' "The Time for Making Songs Has Come." Tea and a social hour followed the music.

Turnbull Work Liked in St. Louis

Edwin L. Turnbull's "Victory" march was played by the St. Louis Symphony Orchestra of eighty-five musicians at the concert on February 22, at St. Louis, as a patriotic composition in honor of Washington's Birthday. The St. Louis Times remarked that "all the extra chairs were needed at the Odeon yesterday to accommodate the crowd that came to hear the 'Pop' concert. The program proved to be one of the most interesting of the season, and a better pleased audience than Sunday's is not to be found in a month of Sundays. Mr. Zach began with a 'first time' number, a military march by Turnbull. The piece has a stirring swing and good melodies, and it gave the program a fine start."

Mr. Turnbull received a letter from the manager of the orchestra, Arthur J. Gaines, in which he says: "Your 'Victory' march was very well received by the audience when it was played by our orchestra, and I personally enjoyed the number very much."

Monica Graham Stults Incessantly Busy

Monica Graham Stults, Chicago's well known soprano, has been engaged for a festival recital on May 7 at Nevada, (Mo.). During the past few weeks she has been incessantly busy with local appearances. Within that time she has sung "The Creation," "Swan and Skylark," "Stabat Mater," as well as excerpts from other oratorios. Sunday, February 22, she was soloist at the Evanston First M. E. Church, the occasion being the special memorial service under the auspices of The American Legion. At this time she sang with remarkable effectiveness O'Hara's splendid song, "There is no Death." Sunday, February 29, she sang Gounod's "Gallia" with the St. Mark's Choir of Evanston.

Stillman Pupils in Recital

On Sunday afternoon, February 29, Louis S. Stillman presented his pupils in a recital at his New York studios. Those participating were Frances Friedman, Doris Levene, Celia Quartaro, Tillie Miller, Phik Furbeck, Rita Marx, Frank Gaebelein and Bernee Kazounoff. Maurice Halpern delivered a lecture on "Music and Kindred Arts."

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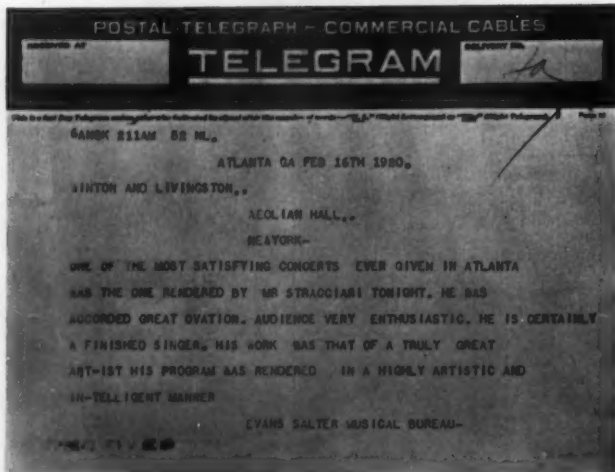
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Music does not always make persons well. Frequently it makes the critics sick.

It appears to be about as easy to change nationalities in Europe nowadays as it is to put on and to take off one's coat.

Many a composer has written "Papillons" (Butterflies), but with the exception of Schumann and Grieg the inspiration never went further than the caterpillar stage.

Old friends appeared on Oliver Denton's piano recital program (Aeolian Hall, March 19) in the form of some of Mendelssohn's "Songs Without Words." There is no good reason for the neglect of such beautiful and well made music.

In the obituaries of the late David Mayer, of Chicago, chief stress is laid on the fact that it was his money which aided Mary Garden to study for an operatic career. This shows again how important it is for rich men to help struggling artists—important for the artists and for the rich men.

Prohibition is one of the reasons why the coming of the great American composer seems to be further off than ever. Not that our native creators cannot find inspiration without the stimulus of strong drink, but prohibition is a step backward to puritanism, and from puritanism or puritanistic periods never sprang great works in musical art.

Our dailies give much space to the declaration of a young woman to the effect that she is being taught to sing by the spirit of the late Adelina Patti. Paganini hinted that the Evil One showed him how to play the violin. Tartini claimed that the same source inspired him to write his "Devil's Trill" sonata. For further particulars regarding music and spiritualism, see "Variations" on the opposite page.

The Fleck brothers—Harry T. and Donald—whose Americanism goes back two hundred years, their father being the highly respected dean of music at Hunter College for the past twenty-five years, are introducing an interesting musical attraction to the public—a mixed quartet composed only of American singers. The quartet was chosen with due consideration being given to the blending of the voices, combined with the pleasing personalities of the individuals. Patriotic motives nowadays are well worth while and "Made in America" means much. The music at the Hudson-Fulton Celebration first brought the Fleck brothers into the limelight. Then followed the free orchestral concerts commemorating the 300th Anniversary of New York State, the American Art Education So-

ciety Shakespeare Celebration concerts, and the big Red Cross Pageant of recent date, all of which were musically under their management.

Has any struggling American composer thought to take a flight in an aeroplane? That is a good way to rise to fame rapidly.

The long musical vacation is coming and will be appreciated especially by those overworked and overworn words, "triumph," "triumphal," "triumphant."

In St. Louis there is a movement on foot to have "jazz" played at all the factories so as to instill a happier spirit into the workmen. In Cleveland they play symphonic works to the wage earners for the same purpose. What a difference just a few miles make.

What has become of the old fashioned drive started last season against the New York Philharmonic Orchestra by several of the ancient critics of this city? Conductor Stransky says he misses it for he hasn't had a really good laugh all this winter.

Everywhere orchestral musicians are demanding increased salaries. Let us all hold our thumbs lest even a single symphonic organization be disbanded in consequence of the added expenses of maintenance. Guarantors should give more money and the public should pay more for its tickets. The cause is worth the not too great sacrifice.

In a recent interview Bernard Shaw remarked: "I've noticed all through the war that the further away people were from the firing line, the more bloodthirsty they were. I suppose there's something about actual experience that knocks a lot of nonsense out of people." In the United States a few of the people 3,500 miles away from where the shells and bullets flew were the ones who made the bravest onslaught upon Beethoven, Bach, Wagner, Strauss, and Brahms.

We wanted to purchase a book for our private music library, a book that was published some time ago at five dollars. It is a book on a special subject, one that can never have a very large sale, and only the original edition of it has been printed; in other words, the cost price of the book, whatever it may have been, has increased in no way. Yet we found that the price of the book is now nine dollars, an advance of eighty per cent. over the price at which it was issued. Is this profiteering or is it not?

Report comes from Cologne, Germany, of the death there last week of Dr. Otto Neitzel, who was noted as a conductor, composer, theorist, lecturer, teacher, and pianist. He was, in fact, one of the most versatile of musical personages, and in addition, possessed a pronounced fund of wit and a charming personality. About a dozen years ago Dr. Neitzel came to America on a concert tour and won success as an interpreter, particularly of the larger piano classics.

A Tchaikowsky-Wagner "request" program will wind up the Philharmonic's New York season at Carnegie Hall next Sunday, a season which has been the most successful in the history of the organization and was the answer of the public to the campaign of persecution indulged in by some of our local critics against the Philharmonic. Its programs were the kind that attract audiences and they were in the main performed excellently. The Philharmonic has added appreciably to the ranks of the city's concert goers and that is an achievement in itself of the highest value to the cause of music.

Someone takes exception to the London Daily Telegraph assertion that "No conductor has done so much as Walter Damrosch to elevate public musical taste, stimulate musical intelligence and to advance musical knowledge in America." The same objector asks the MUSICAL COURIER: "Should that praise not go to Theodore Thomas?" It is true that Thomas was at work here before Walter Damrosch and did more actual pioneering, but on the other hand the younger man began his musical service when this country was by no means ripe in the tonal art and he had a task very little less difficult than that of Thomas. Furthermore, Damrosch has conducted much opera (Thomas did so only a short while) and managed it, has led more concerts than Thomas and toured more extensively with his orchestra, and aside from his activity with the baton, has functioned as a composer, accompanist, lecturer, and teacher. The Damrosch intellectual contribution to the American musical cause unquestionably has been greater than that of Thomas, who was

merely a musician, not a highly cultured man, and made his only tonal propaganda through the works he performed. No matter what the various opinions may be regarding Damrosch's degree of magnetism as a conductor, his musicianship is above criticisms, and any effort to disparage his achievements in the furthering of artistic interest throughout America is short sighted and unjust.

Very generous contributions to the Minnie Hauk Fund (under sponsorship of Geraldine Farrar) have been received from the following artists, through the Wolfsohn Musical Bureau: Alma Gluck and Efrem Zimbalist, Mr. and Mrs. Herbert Witherspoon, Mabel Garrison, Louise Homer, Sophie Braslau, Edward Johnson, Reinald Werrenrath, Emilio de Gogorza, Albert Spalding, Josef Hofmann, May Peterson, and Wolfsohn Musical Bureau.

Revenge is sweet, doubtlessly thinks Arturo Toscanini. In the same auditorium where, two years or so ago, he laid down the baton because of the storm of hisses which greeted the Siegfried funeral march from "Die Götterdämmerung," he returned a short time ago to lead, as his first numbers, the prelude and love-death from "Tristan und Isolde" and the prelude to "Die Meistersinger." No hisses this time. Indeed, Rome's principal opera house, the Teatro Costanzi, has "Die Walküre"—in Italian, of course—for the feature of its present repertory.

Many will be surprised to learn that Dr. Max Bruch, now over eighty years of age, is suffering as a result of conditions in Germany. Some American friends among the artists who recognize what Dr. Bruch means to violin literature and violinists, conceived the happy idea of contributing a part of the fees received for recitals to ameliorate his condition. Eddy Brown appears to have been the first to do this, and, in a letter acknowledging receipt of a check from Mr. Brown, Dr. Bruch writes: "I am not in a position at the present abnormal and terrible time to decline such a contribution toward the relief of my suffering, for with the present high prices it is barely possible to eke out an existence. You may be convinced that I appreciate your action." It is sincerely to be hoped that others who have benefited from and enjoyed Dr. Bruch's many contributions to music will be moved to follow a good example.

WHO IS RESPONSIBLE?

We note from a recent interview in one of the daily papers that there is a persistence in the idea of sending some young Americans to the American Academy in Rome for music study. As was pointed out in these columns when the matter was first discussed, it is like sending them to Scranton, Pa., or Portland, Me. There is some good music in both of these cities, but neither one is a musical center. Neither is Rome, although that city does have the only symphony orchestra playing in Italy and a fair grade of opera. If the idea is to let the young composer who wins the fellowship study somewhere else first and then go to Rome for a year or two to be free to write and enjoy himself without a care, that is all well enough; there is no more delightful place to live in. But if the intention is to send him to a musical center, Rome is one of the last cities in Europe that would come into consideration.

We were interested to learn the roster of the board of judges that is going to decide the national competition which is to be instituted for young American composers, to determine which ones shall be sent abroad. This board consists of Prof. W. R. Spalding of Harvard; Owen Wister, writer of popular novels, who, we are informed, is "also a musician;" E. Burlingame Hill, who is also connected with music at Harvard; Messrs. Stock and Carpenter of Chicago, and Mr. Stokowski of Philadelphia. Although these last three gentlemen are certainly entitled to positions on such a jury, our idea in a competition of so national a scope would be to have a thoroughly representative board of judges selected from the entire country, and not two from Boston (Spalding and Hill); two more from Chicago, however competent they may be; and a writer of popular novels whose connection with music has apparently been discovered only at this moment and whose presence on the board of judges—although we do not question Mr. Wister's honesty and he may be competent—in itself casts doubt upon the standing of the competition and the fellowship.

If these Prix de Rome competitions are merely to be private affairs, well and good! But if they are to be genuine, open competitions for all young composers of the country, nothing could be more unwise than the constitution of the board of judges.

VARIATIONS

By the Editor-in-Chief

Tone Waves from the Beyond

Following upon our publication last week of the messages sent to Sir Oliver Lodge by the spirits of departed composers, comes this from an earnest correspondent:

"As a matter of fact, there are spirit messages from the dead masters, and I am surprised that you have not read the published experience of Cyril Scott who was sitting in his room chatting with a psychic friend, when the spirit of Cherubini entered and speaking in French, made two requests, one being that Mr. Scott should write a requiem for the soldiers killed in the war, and secondly that he should leave one of his orchestra scores open on the desk all night as he wished to study it.

In a message to The London Musical Standard, Mr. Scott writes: "There is every reason why the 'departed great' should interest themselves in, at any rate, certain phases of terrestrial affairs, because the greater they are the more compassionate—their one idea is to help what a great one called 'the Orphan Humanity.' It is the 'departed' who inspire poets, musicians, artists, etc., with lofty ideas."

It is a pity that Cherubini did not appear to us instead of to Mr. Scott. Should we ever be fortunate enough to have the encounter, we shall ask the compassionate Signor why he was so bitter against Berlioz and put every possible obstacle in the path of that struggling composer.

We hope Mr. Scott did not leave his music lying around for Cherubini to see. Heaven only knows what composers do in Heaven, where there surely are no copyright laws.

Rattling the Prison Bars

Charles Loeffler wrote a "Pagan Poem" for piano and orchestra, and perhaps he would like to write one also for voice. At any rate, here are some stanzas, called "A Pagan Plaint," whose author surely is not a Sunday School teacher:

You preach to me of laws, you tie my limbs
With rights and wrongs and arguments of good,
You choke my songs and fill my mouth with hymns,
You stop my heart and turn it into wood.
I serve not God, but make my idol fair
From brownest clay of earth and rich, red blood
Dressed in sweet flesh and soft, caressing hair
By Beauty's fingers to her changing mood.
My religion, the unrestrained, the gay;
The lovers in the secret shades of night
Trembling like instruments of music, till the day
Stands marveling at their sleeping bodies white.
Age creeps upon your tired, little faces
Beneath each forehead sly and low
Proud in the unimportance of your places
You sit in twilight, prophesying woe.
You dim and false, and grey, take my compassion,
I from my freedom golden as the day
Pity your littleness. From all my passion
Leave you my sins to weep and whine away.

Harnessing the Stars Together

A dream of ours came to realization at the Hippodrome last Sunday evening, March 21, when a quartet of great pianists, Arthur Rubinstein, Leo Ornstein, Mischa Levitzki and Leopold Godowsky appeared on the same platform and played groups of solos at the same concert.

There really were five great pianists in the performance, for the Ampico reproducing piano also took part and imitated with truly marvelous fidelity and exactitude the renderings of the quartet of keyboard experts. Three others sat near us as on-lookers. They were Benno Moiseiwitsch, Ossip Gabrilowitsch and Lester Donahue. Doubtless many more of the melodious fraternity were scattered about the huge hall, which was packed from the proverbial pit to the customary dome.

We called the event a visualized dream because for ages a strange rule of artistic etiquette and a no less incomprehensible blindness to box office possibilities had made pianists give recitals solo except on a few rare occasions when they were induced to play works in ensemble for two pianos. In old musical books and ancient tonal journals we had read how virtuosos used to challenge one another to musical combat and how the public was wont seriously, and the paragraphers humorously, to urge on the performers to engage in such musical jousts. Thalberg, Liszt, Viotti, Ernst, Paganini, Rubinstein, all were central figures in such discussions and once or twice the meetings actually were arranged but resulted in the non-appearance of one of the batters, or ended in fizzle and confusion, the issue remaining undecided. Liszt once arranged a charitable concert in Paris at which an octet or so of pianists appeared one after the other and played

variations on the same theme. He immortalized the event by writing down the theme and the variations and the composition is published under the name of "Hexameron." It has been played here, we believe, by Rosenthal, Busoni, Friedheim, and maybe one or two others.

Rosenthal, by the way, made a memorable joint appearance here with Rafael Joseffy, when the two piano potentates delivered the Beethoven variations by Saint-Saëns and the "Manfred" variations by Reinecke (both for two instruments) and then played in unison the "Black Key" etude by Chopin, the Mendelssohn "Spinning Song," Chopin's "Minute" waltz, and the Schubert-Tausig "Military March." So finely timed was the rhythm, and so minutely had the accents, touch, tempi, pauses and other technical and interpretative details been worked out that it was impossible to detect whether one or two persons were doing the playing. In fact, some listeners who were there never have stopped insisting that a hoax was perpetrated and Rosenthal moved his fingers on a silent piano while Joseffy did the actual playing, or else Rosenthal was the active one and Joseffy the automaton.

A remarkable concert was that at which Hans von Bülow played a piano concerto while Eugene d'Albert conducted, then they reversed the order and d'Albert took the baton and von Bülow the piano, and finally the two played an ensemble number. Richard Burmeister and his wife were heard in New York in the former's arrangement of Liszt's "Concerto Pathétique," for two pianos, Ansoerge and Joseffy gave a joint concert, Godowsky and Ysaye appeared together, and other famous combinations were Bauer-Casals, Bauer-Thibaud, Hofmann-Gerardy-Kreisler (in trios) Bauer-Gabrilowitsch, Samaroﬀ-Bauer-Gabrilowitsch (Bach concerto for three pianos) Da Motta-Ysaye, Sarasate-d'Albert, Hutcheson-Randolph, the Sutro Sisters, etc. We could carry on this list much further but we are afraid we might be thought a historian or else called a "date hound," by Jimmie Huneke.

What Happened at the Hippodrome

The Hippodrome concert was not the first of its kind, for a similar occasion had been arranged a few months ago by the Ampico establishment, but we were not present and consequently could not enjoy the mammoth musical event until last Sunday. And enjoy we did, most thoroughly.

First of all there was Arthur Rubinstein's crisp pianism and inspiring rhythmic presentation in Albeniz's "Triana" and the "Marche Militaire" (as the program had it) by Schubert-Tausig. Then came Leo Ornstein in Liszt's A flat "Liebestraum" (the program scheduled instead, Chopin's F sharp minor nocturne) Cyril Scott's "Danse Nègre" and Liszt's thirteenth rhapsody. Ornstein's rippling technic and sensitive interpretations made their due impression. Followed Mischa Levitzki, who put verve, piquancy, and technical fireworks into Stojowski's "Danse Humoresque," Liszt's sixth rhapsody, and Rubinstein's C major ("Staccato") etude. Lastly, Godowsky, with his serene, majestic, Olympian mastery in Chopin's G minor ballade, G major nocturne, and C sharp minor scherzo. Of course there were encores galore and there were such demonstrations of delight from the hearers as reminded one of the din of Armistice Day, without the cowbells and rattles. The audience showed no preference for any one of the quartet of celebrities but took what each one offered and revelled in it without apparently making any comparisons. The attitude of the auditors was the correct one and we followed its example.

We followed its example with one exception. The comparison we tried to make was between the Ampico and the living players, but so perfect was the similarity that we gave up trying to find the differences. As everyone knows, or ought to know, the Ampico reproduces automatically the performances of distinguished pianists, and at the Hippodrome last Sunday it not only followed up with irreproachable imitations, Rubinstein in the "Triana," Ornstein in the "Nègre" dance, Levitzki in the valse, and Godowsky in the scherzo, but also interchanged with Ornstein in the thirteenth rhapsody and with Levitzki in the etude and the sixth rhapsody and the listener who closed his eyes or looked away (we did both) could not distinguish between the machine and the living player. It was nothing

less than dramatic and tremendously exciting to see the Ampico start the rhapsody and then in the middle of the octave climax see Levitzki make a sudden leap for the keyboard and take up the terrific tempo and the exact accents and tone quality at the precise note where the Ampico stopped. It was astounding, sensational, horrific. What would Liszt, Anton Rubinstein and Tausig have said to such almost unbelievable progress in the reproduction of music? It is no longer mechanical cleverness; it has grown to be an art. What it is doing and will do for the education of the general public is sheer incalculable. We used to be skeptical about all reproducing pianos, and in truth the early ones limped painfully behind the real performers. Now we have become converted for good and all. Some of the mechanical pianos, after the records have been made and corrected by the great pianists, frequently give better performances than those artists themselves, for they are able to remedy on the rolls all the mistakes they might have made in the recording process. The Ampico startled and overawed us: We expect next to see and hear on the stage a Caruso record on the Victor accompanied by a Bauer or Godowsky record on a reproducing piano, and then some day will follow a complete opera, with obligato motion pictures of the stage action.

Variationettes

Reinald Werrenrath had the sort of thing really happen to him that press agents usually invent for their artists. Having been away from town on a concert tour, he had not received his new 1920 motor car license plate and ventured out with the old one, the meanwhile heading his machine for the License Bureau where he intended to rectify the omission. Within a block or two of his destination he was stopped by a policeman.

"Got to give you a summons. You've got your old 1919 plates," said the official.

"I know, and I would like to explain," began the baritone.

"Sorry, but it won't go," continued the wearer of the blue uniform. "My orders are to summon all cars with old plates. See?" Whereupon he started to write on the little blue pad so familiar to misbehaving motorists.

"But just a minute," reiterated Werrenrath. "I am on my way to the bureau now to get new plates. You see it was this way. I was out of town when my license expired, and my official notice failed to reach me because my name was incorrectly spelled—it usually is. It isn't an easy name, you know." The policeman began to laugh and muttered "old stuff." "Well, to prove it, I'll let you be the judge," continued the undeterred Werrenrath, "and here's my card." The policeman read the name, put his blue pad in his pocket and said: "Say, do you know that your records are getting much too expensive, and I wish you'd do something about it, 'cause I like 'em. And by the way, I can't give a pal a summons, you know. I couldn't give anyone with a voice like yours an 'order.' You see I used to be your cop up at New York University Heights, and I always came over to the University for all your concerts. Shure, I know 'Big John,' the night watchman, and you and the whole crowd. Ah, it's all right. Go over and get your license, and if any of the other fellers stop you, just tell them old D—— said it's o. k."

Antoninus reports that he met a rather unmusical chap rushing out of the Ritz-Carlton recently and inquired the reason for his haste. He made answer: "Someone got me to join the Friends of Music and I just attended my first concert there." "But it isn't over. Where are you hurrying to?" "To join the enemies," came the mysterious reply, and he dashed on.

That music publisher who charges \$3.50 for the "Parsifal" score is the most unpleasant kind of profiteer.

A sarcastic villain writes in the New York American of March 21: "The opera season was a great success. Nobody understood a word."

The season of penance is almost over for church goers and for music critics.

They have discovered the most marvelous prodigy of all down on the East side. He is named Trotzky Chochem, and is six years old. He says he does not play the violin and never shall.

LEONARD LIEBLING.

SPEED AND SENTIMENT

Perhaps no part of music is so much in dispute as speed—tempo, as its Italian name is. Seldom does a performing artist sing or play a composition at a speed which is entirely satisfactory to every hearer. The melody is exactly right, the harmony is perfectly correct, but the tempo is too fast for one hearer, too slow for another, and just about as another hearer likes it. It matters very little what the composer, himself, intended. The average hearer believes that the duty of the composer is to compose and not to have anything to say about interpretation. They will point out that Shakespeare was a poor actor, Beethoven a second rate pianist and conductor, Schubert an abominable singer.

The fact of the matter is, that the composer knows the speed that he likes, and the man in the audience knows the speed he likes. The composer would no more like the speed of the hearer than the hearer likes the speed the composer has indicated by metronome. It is easy to say that the difference lies in the varying temperaments. Perhaps it does. But it is also possible that the difference lies in varying proportions and balance of intellect and feeling in the hearers. A man of close attention, observation, analytical habits, is not likely to enjoy the pace that seems right to a man of sensitive nerves who gives way to his feelings and emotions easily. Herbert Spencer, for instance, was a man whose work was almost entirely intellectual. He took a great interest in music and wrote several essays on it. But the conclusions he arrives at in some of them are so much at variance with the verdict of the musical world that they practically have no influence on musicians. He had the scale passages and arpeggios of the first twenty pages of three Meyerbeer and three Mozart operas counted, and he found that "in equal spaces Meyerbeer has 151 of these mechanical successions and Mozart 253." This sentence occurs in a short essay in which he tries to prove that Meyerbeer "combines better than any composer I have heard the two requisite elements in fine music—dramatic expression and melody." Spencer proves, of course, that Meyerbeer's music best fits the kind of feeling Spencer could enjoy after his day of hard and close feeling. Is it any wonder then that the usual speed at which compositions are played was not at all satisfactory to Spencer. He says: "A dominant trait of brilliant musical execution is rapidity. A saltarello or a tarantella is easy enough, provided it be played slowly." Imagine the deadly dullness of Chopin's or Moszkowski's beautiful and sparkling tarantellas played slowly! No doubt minds like Herbert Spencer's could better analyze the melodic phrases, chord progressions, structure of passages, if the works were played slowly enough. But those whose emotions are primarily affected by music would be bored unutterably. "Habitually when ladies have played to me I have had to check them—the rate chosen being usually such as to destroy the sentiment," says Spencer again. He means of course the sentiment that appeals to him.

When a famous French orchestra played a Beethoven symphony in London some years ago the English critics found the tempi too fast and the sentiment too light. When an English choir visited Germany a long time before the war and sang Handel's oratorio music the German critics one and all asserted that the English singers sang too fast. They ignored the fact that the Handel tradition, such as it is, was more likely to be found in England than in Germany. They judged, as usual, by what was satisfactory to themselves.

Did not Wagner's "Tristan" last about half an hour longer under Mottel than when Nikisch directed it? Who is going to say what the correct tempo is? Schumann's songs, for example, always seem too fast when sung by French artists, and too slow when interpreted by German vocalists, for the average American audience. Now, we make no pretense at all as judges in this matter. We simply state facts. Perhaps the question will never be satisfactorily settled. We know that the cigar, the cup of tea or coffee, the glass of—well, lemonade, which pleases us today seems very flat tomorrow. Taste and feeling are not stable things like reason and arithmetic. And if our own personal tastes vary from day to day, how can we expect an unbroken unanimity of taste for tempo in an entire audience?

NEWTON'S TEACHER TALKS

Isaac Barrow preached so long that one of his sermons in Westminster Abbey had to be drowned down by the organ after the preacher had talked over three and a half hours. His supply, of wind

gave out in 1677, at the age of forty-seven, and he was buried in the Abbey, where he needs no organ to stop his talk. As he was once the teacher of young Isaac Newton, he may be considered good enough to quote in the MUSICAL COURIER. Can any of our young musicians learn from the following paragraph from Barrow?—"Our calling, therefore, doth require great industry; and the business of it consequently is well represented by those performances which demand the greatest intention (attention) and laborious activity."

UNLIMITED TECHNIC

When is the limit of finger and wrist skill on the piano to be reached? A hundred years ago our ancestors professed to be dumbfounded at the wonderful power and execution of their pianists. They had Clementi, Dussek, Cramer, Hummel, Field, Kalkbrenner, Czerny, Moscheles, whom they considered incomparable. The musical news gatherers a century ago frequently said that when one of those great pianists was overheard practising the hearer always exclaimed: "That must be Hummel or the devil!" The same remark was made about Kalkbrenner and Moscheles. A London critic, writing in 1820, said that "everything of Mr. Kalkbrenner's demonstrates the fullness of his mind and the power of his hand. The vigor of his spirit assimilates to itself naturally images of energy and force. His unlimited command of the instrument delights in the embodying these strong and rich combinations of his learning and his fancy." So Mr. Kalkbrenner had an "unlimited command of the instrument," had he? We venture to assert that two dozen pianists of 1920 an "unlimited" command of the piano than any player of 1820 had. We read that when Clementi played an amazed listener looked for the cloven hoof. He was sure that no mere man could play so many notes in so short a time. Another writer said he looked at the keys a famous player of his day had recently manipulated to see if they were smoking after such lightning execution. We could never understand why the devil should have had so great a reputation as a pianist a hundred years ago. No one credits him with any kind of musical skill today. No doubt if most of those old pianists came back to the musical world and gave recitals in Carnegie Hall we might think they played like the devil but we would not be rude enough to say so in print. There are probably at least a dozen pianists in New York and other parts of the United States who could so astonish those old players that they would one and all go back to their graves as fast as possible and be glad to hide their blushes of shame. Moscheles said he could not play Chopin's music. Kalkbrenner's fingers failed him when he attempted the same composer's early compositions. Today we have Chopin's studies transcribed for concert purposes, and arranged for left hand alone. Liszt gave the death blow to the older school of piano playing and wrote his studies of transcendent execution. Now those studies have new passages of technical brilliancy added by more modern pianists. When is the technical limit to be reached? No doubt some day the best natural hand will receive the best possible scientific training and the limit will be reached. When is that to be?

THE SAME JOSEF

Josef Holbrooke, the British composer, is—to speak in the vernacular—a good guy. We don't care much for the little of his music that we have heard, but we do like his trenchant, careless, free-flung pen. Here is a letter that has just come to us from Landeville, Jamaica, where the globe trotting composer is at present:

"Touring the West Indies just now on a concert tour! I have received a Musical Courier circular from some source—and the first since I left the States in 1915!

"Then it was all German music! Now I hear it is all Russian and French and that Jewish where possible? Well—British music will get its turn, no doubt—in a distant time? It says precious little for the regiment of artists who have taken good money from Britain—and return the compliment by ignoring our music one and all!

"I trust American music may be getting a hearing—But money is too plentiful in U. S. A. ever to produce the composer who counts, I fear. Good luck to the M. C.

"Sincerely yours,

"(Signed) JOSEF HOLBROOKE.

Punctuation and paragraphing are all Josef's, who also underlined "it's" and "American." He enclosed clippings from some English papers relating to himself and his works and we were pleased to notice that the Bradford Telegraph is so well acquainted with him that, reviewing a concert, it refers to him as "Mr. Julius Holbrook."

MEDICINAL MUSIC

When are we to receive another contribution from a new correspondent informing us that music will cure nerve troubles, shell shock, melancholia, measles, toothache, and lumbago? It is now some time since we published the wonders of music and violet color. Surely the world is waiting for more light on musical therapeutics. If no new theory is forthcoming we must fall back on the old. Rabelais, for instance, who lived from 1483 to 1553, left on record a description of the curative power of music. We believe that the twenty-second chapter of the fifth book of Rabelais is as true as any other chapter in the entire history of "Gargantua" or of "Pantagruel." Our readers may judge for themselves that no real advancement has been made since Rabelais wrote in old French the following, which is given here in the English of Motteux:

The captain showed us the queen, attended with her ladies and gentlemen in the second gallery. . . . He then said to us: "You have kings in your world that fantastically pretend to cure some certain diseases, as, for example, scrofula or wens, swelled throats, nicknamed the king's evil, and quartan agues, only with a touch; now our queen cures all manner of diseases without so much as touching the sick, but barely with a song, according to the nature of the distemper." He then showed us a set of organs, and said that when it was touched by her those miraculous cures were performed. The organ was indeed the strangest that ever eyes beheld; for the pipes were of cassia fistula in the cod; the top and cornice of guaiacum; the bellows of rhubarb; the pedas of turbith, and the clavier or keys of scammony.

While we were examining this wonderful new make of an organ, the leprous were brought in by her abstractors, spodizators, masticators, preguistics, tabachins, chachanins, neemanins, rabrebans, mercins, rozuins, nesoteins, abath, enilins, archasdarpennins, mebins, chabbourins, and other officers, for whom I want names; so she played 'em I don't know what sort of a tune or song, and they were all immediately cured.

Then those who were poisoned were had in, and she had no sooner given them a song but they began to find a use for their legs, and up they got. Then came on the deaf, the blind, and the dumb, and they too were restored to their lost faculties and senses with the same remedy.

This very fine example of Rabelaisian satire and farce will doubtless be of service to those of our readers who contemplate sending us a list of the ills which music can cure. No one but Rabelais would have thought of having a deaf person hear organ music to recover the sense of hearing. We are convinced that music makes certain persons talk. We have heard it do so, but we are not sure that the talkers were originally dumb. Some of our contributing essayists have suggested music as a cure for poison gas. Rabelais only got as far as poison. He lived in a rude and ignorant age before the use of poison gas was known. Perhaps the wonderful officers that Queen Entelechy had to help her, helped the lepers to recover their health. Music alone, without the aid of spodizators, archasdarpennins, and chabbourins, might not have been so therapeutically potent. Our intending contributors will kindly keep this list of byssin officers in mind when treating on this interesting subject of medicinal music.

LEAVES FROM A MUSIC PRIMER

"Mother, may I go out to play?"

"No, child. The weather is positively inclement. You would catch your death of cold."

"Then tell me, mother, was the art of camouflage used for the first time during the great war?"

"No, child. The art of camouflage was first employed by music reporters who wrote two columns about the stories of the operas in order to cover up the five lines of nonsense they had to write about the music."

"Mother, do the music reporters love opera stories?"

"Yes, child. On the evidence, we may assume that music reporters love opera stories dearly."

"Then the music reporters are great connoisseurs of stories of the operas?"

"Yes, child, you are indeed right."

"Now tell me, mother, do the music reporters love music?"

"Why, child! What ever put such a silly notion into your head?"

"And please tell me, mother, do the music reporters know anything about music?"

"There, child, I see that your studies are beginning to affect your health. I think you had better put on your wraps and go out to spend the entire day in the bracing air."

- APRIL RECORD CONCERT MONTH

Forty-two New York concerts are booked for April, which breaks all preceding records here for that month.

The MUSICAL COURIER hears that Ralph Lyford, of the operatic department of the Cincinnati Conservatory of Music, is about to organize a company for five or six weeks of opera in Cincinnati this spring or summer, though whether this is a private enterprise or some activity of the Conservatory, we have not yet learned.

It is natural that the similarity in names between the New York Symphony Orchestra and the New Symphony Orchestra of New York, should lead the latter younger organization to change its name, especially as the matter was "called to its attention" by eminent counsel for the New York Symphony. But one can hardly congratulate it upon the choice of "National Symphony Orchestra" for its new name. There is nothing national about it. Certainly its activities are confined to New York, and, as the MUSICAL COURIER pointed out when it was formed, there is not a man in it of American lineage, though some of the younger players were doubtlessly born here. However, when one tries to select any better cognomen than "National," that again is something else already yet.

It is pleasant to be able to announce that Yolanda Mero will resume her American concert appearance next season. She interrupted her successes in this country in order to heed a call from South America where she was offered a long tour under financial conditions that were too alluring to be resisted. Her reception there was of the most sensational order, her extraordinary technical resources, authoritative musicianship and piquant temperamental qualities seeming to form the union of qualities which our Latin neighbors love in a keyboard exponent. So pronounced was Mme. Mero's effect on her audiences that she was at once offered a return tour of eighty concerts at a very large fee, but she had already arranged her 1920-21 season to comprise reappearances in her own country and in consequence her next South American travels will not take place until two years from now.

Unusual Concert at New York Hippodrome

The commanding general of the Department of the East of the United States Army has authorized the use of the Army Symphony Band for a concert for charitable purposes. For the benefit of the social welfare work performed in connection with the Department of Public Charities and Bellevue and Allied Hospitals, the band, assisted by several artists from the Metropolitan Opera House, will give a concert in the New York Hippodrome on Sunday afternoon, March 28.

The results of the treatment of patients in the city hospitals are much more satisfactory when their peace of mind is secure in the knowledge that the social service nurses are watching over the dependent children or other relatives in need of aid at home. It is a work of outdoor relief for which, under the law, the city government is unable to make financial provision, and this concert is being given to augment the amounts donated for this purpose by private persons.

The following artists will appear: Christine Langenhan, soprano; Belle Storey, Hippodrome soprano; Morgan Kingston, tenor; Thomas Chalmers, baritone; Phillip Gordon, pianist, and Samuel Gardner, violinist.

Tirindelli Again Connected with Ricordi

Pier Tirindelli recently renewed his association with Ricordi & Co. Prior to the war, the composer-violinist signed a contract with the Italian publishers to furnish them with songs, as well as works for violin and orchestra, but while hostilities were being carried on this work was interrupted. Now that conditions are nearer normal Mr. Tirindelli will resume his work with Ricordi, but it will in no way interfere with the composition to be published by American houses.

New Symphony to Become "National"

Having had its attention called by eminent counsel, Paul D. Cravath, to the fact that there is a strong resemblance between its name and that of the New York Symphony Orchestra, the New Symphony Orchestra, Inc. (Bodanzky, conductor), has filed application at Albany, N. Y., for permission to change its name to National Symphony Orchestra.

Many States in Percy Grainger's Tour

Percy Grainger's tour during April and May will include the following states: Utah, Oregon, Washington, Idaho, British Columbia, California, New Mexico, Colorado and Ohio.

Louis Bourdon Recovering

Friends of Louis Bourdon of Montreal will be glad to hear that the young impresario is rapidly recovering from his recent severe attack of bronchial pneumonia. Mr. Bourdon has been ill since February 16 but he expects to be up and out within ten days.

Caruso at Scranton

The next concert appearance of Enrico Caruso will be at Scranton, Pa., on Easter Monday evening, April 5. As usual the assisting artists will be Nina Morgana, soprano; Elias Breeskin, violinist, with Salvatore Fucito at the piano.

Progressive Series at Cincinnati Conservatory

Bertha Baur, directress, announces that arrangements have been effected with the Art Publication Society by

A CHANCE TO HELP

Nannine V. Joseph, chairman of the music group of the Y. W. C. A. drive, has issued a plea to all musicians to back the movement to provide more accommodations for the art students who come to New York. Miss Joseph will be glad to receive subscriptions however small or large they may be!

WHY NOT?

Whereas: the Society for the Publication of American Music and the American Composer's Fund Society have but one common end in view, viz: the promotion of the best interests of the best American composers, and

Whereas: the existence of two societies working independently on parallel lines means simply waste of time and energy and a splitting up of available funds, therefore be it

Resolved: (by us) that the organizers of the S. P. A. M. and the A. M. F. S. get together and combine efforts, or we shall start a new branch of the S. P. C. C. all our own, the final letter standing in this case for "composer," not "children."

MARIANNE BRANDT ASSISTED

It is gratifying to receive the attached letter, which will please also the many admirers of the once great artist who is mentioned in it:

Metropolitan Opera House, New York City.

March 18, 1920.

Editor the Musical Courier:

Dear Sir:

Having observed your paragraph in today's issue regarding "More Help Needed" for Marianne Brandt, permit me to state, that on November 23, 1919, I cabled the amount of one hundred thousand Kronen to Mme. Brandt's credit in Vienna, and that I furthermore have received a letter of thanks from her in behalf of the contributors, one of whom was Miss Geraldine Farrar, donating a substantial amount.

Very truly yours,

(Signed) OTTO WEIL.

which a three weeks' Personal Normal Course on the elementary and intermediate grades of the Progressive Series of Piano Lessons will be given at the Cincinnati Conservatory of Music, 1920 summer session. This Normal Course is open to all serious piano teachers and advanced students and is absolutely free—all expenses are borne by the Cincinnati Conservatory of Music and the Art Publication Society.

There will be three class periods daily from Monday to Friday inclusive, for three weeks, from June 28 to July 16, inclusive. The class will be conducted by three experienced and successful Progressive Series teachers of national reputation, Mrs. Edgar Stillman Kelley, George H. Leighton and Mrs. B. E. K. Evans.

A DUTY TO THE Y. W. C. A.

Before the war the art centers of the world were Paris, Brussels, Rome, Munich and Berlin. The cry of the art student was: "To Europe!"

Today things are very different. Every year thousands of music students and budding professionals pour into New York—the present center—and upon their arrival a very serious problem confronts them. Where can they find economical yet comfortable and pleasant lodgings?

Last year the Y. W. C. A. housed 57,539 girls under its roofs but was obliged to turn away over 20,000, many of whom were music students. The Studio



Club, a branch of the Y. W. C. A. at 35 East 62d street, which has for years been a home to these students, is today unable to meet the conditions confronting it, and, therefore, in this week's Y. W. C. A. drive the success of its plans lies. Out of the \$1,500,000, the total sum asked for, \$115,000 is to be expended for the purchase of an annex and for the renovation of the Studio Club.

Nannine V. Joseph, chairman of the music group, has issued a plea to full-fledged artists and patrons of music not to forget those in the embryo and to help all they can to make the drive an "over the top" achievement. Subscriptions, no matter how small, will be gratefully received by Miss Joseph, care of M. Witmark & Sons, New York.

I SEE THAT

John McCormack gives another concert at the Hippodrome Easter Sunday night.

"Ruddigore" continues its triumphant run at the Park Theater.

The rumor that the Philharmonic and New Symphony orchestras will combine next season has been denied.

Mme. Schumann-Heink will sing at the Academy of Music in Brooklyn on the evening of April 4.

The Metropolitan Opera Company will present seven productions during its season in Atlanta, Ga.

This is the last week of the Russian "Isba" at the Lexington Theater.

Yolanda Mero will resume her American concert appearances next season.

Edith Mason scored a tremendous success at the Paris Opéra.

Henrietta Spader has become associate manager with Kingsbery Foster.

Report comes from Cologne, Germany, of the death of Dr. Otto Neitzel.

Bechtel Alcock will be one of the soloists at the Spartanburg, S. C., Festival.

The Flonzaley Quartet sails for Europe on May 15.

Rudolph Ganz has had the same piano tuner for nine years, and they have traveled 250,000 miles together.

Leipsic is very enthusiastic over the symphonic works of Bruckner.

Harold Henry was the first soloist to be engaged by the Seattle Orchestra for next season.

Otto Weil cabled one hundred thousand Kronen to Marianne Brandt, the once famous artist, who is in want.

Rosa Ponselle aroused her hearers to the highest pitch of enthusiasm at her Bridgeport recital.

May Korb is ready for extensive concert work.

Mildred Wellerson, the nine year old cellist, continues to astonish mature musicians with her playing.

Dr. Arthur Mees celebrated his seventieth birthday last month.

Fred Patton sings twice at the Springfield Festival.

Luisa Tetrazzini and Mayo Wadler electrified a Cleveland audience on February 21.

Dr. Max Bruch, now over eighty years of age, is suffering as a result of conditions in Germany.

The Princess Watahwaso will sing for the first time in New York at Aeolian Hall on April 7.

Reinold Werrenrath's important pre-opera engagements this season total fifty-four.

Harriet McConnell appeared with the St. Louis Morning Choral on March 10.

Hallett Gilbert's "Ah, Love, But a Day," was sung eleven times last week in various parts of the country.

"The Roses of Mercatel," an opera based upon war experiences, was presented recently in Pittsburgh.

Florence Otis gives the Boices credit for her success as a singer.

Lynwood Farnam is presenting many novelties at his organ recitals.

Edwin Grass is selling three sorts of musical merchandise—himself as violinist, organist and composer.

Helene Romanoff is earning a reputation as an artist in making hats.

The Academy of Dramatic Arts had its thirty-sixth annual commencement exercises on March 19.

Blanche Da Costa appeared March 17 for the Auxiliary Branch of the Hebrew Sheltering Society of New York.

Sue Harvard has returned to the metropolis from her Western tour.

Mischa Levitzki has been engaged for the Macon Festival.

Nina Morgana makes her first appearance at the Metropolitan Opera Sunday night concerts March 28.

Charles M. Schwab invited the Bethlehem Bach Choir to see "Happy Days" at the New York Hippodrome.

Harold Bauer and Pablo Casals give a joint recital in Providence, R. I., April 18.

The National Opera Club is proud of its choral composed of twenty-five soloists.

John Powell, lecturing, and George Harris, singing, appeared recently in joint recital.

Percy Grainger conducted two of his own works with the Minneapolis Orchestra.

Greta Masson says that singing must be felt and lived to be convincing.

The New Symphony Orchestra, Inc., of the Musicians' New Orchestra Society, wishes to change its name to the National Symphony Orchestra, Inc.

The Wolfsohn Musical Bureau is now celebrating the thirty-fifth anniversary of its foundation.

Dai Buell will give a Bach anniversary program at Aeolian Hall on March 31.

Luisa Tetrazzini calls prohibition ridiculous.

When Walter Damrosch opens New York's Music Festival he will use the baton which his father used for the 1881 festival.

Myron Rodney makes his New York debut in Aeolian Hall on April 29.

Louis Bourdon is rapidly recovering from his recent illness.

A third opera house is planned for Berlin.

Report has it that Ralph Lyford is organizing a company to give five or six weeks of opera in Cincinnati.

Word comes from Italy of the sudden death there on March 16 of Lorenzo Sonzogno.

The Cincinnati Conservatory of Music offers to teachers a free course in the Progressive Series of Piano Lessons.

Josef Rosenblatt sang Rhea Silbert's "Yohzeit" on March 3 with great success.

G. N.

Despite the Efforts of War and Revolution, Music Reigns Supreme in Germany and Austria

OVERABUNDANCE OF OPERA AND CONCERTS IN BERLIN, BREMEN, LEIPSIK, VIENNA AND BUDAPEST, ALTHOUGH DISCOURAGING CONDITIONS PREVAIL—MUSICAL NEWS OF CENTRAL EUROPE

A THIRD OPERA HOUSE PLANNED FOR BERLIN

Berlin, February 15, 1920.—It is open season for new operas, but not in Berlin. The German capital has heard neither the "Frau ohne Schatten" (although it is now in preparation at the Staatsoper) nor any of Schreker's operas to date. The official operatic institution never did go in much for novelties—excepting imperially commanded importations—and it has not wholly lived down its past. Meantime it leaves purely experimental adventures to the several dozen minor operas strewn all over the German map. To keep track of these novelties requires a special telegraph service such as even the MUSICAL COURIER does not possess, but its readers shall nevertheless be kept au courant of the things that matter. Most operas don't.

During the past two weeks or so there have been operatic premieres at Bremen (Gurlitt's "Die Heilige"), Frankfurt-on-Main (Schreker's "Schatzgräber"), Leipzig (Szendrei's "Der Türkisenblaue Garten"), and Hamburg (Wolfgang Bartel's "Li-I-Lan"). In due course the MUSICAL COURIER's correspondents in these various places will give explicit accounts of these new works. Schreker's work shall receive this scribe's personal attention as soon as the Berlin-Frankfurt express has been reinstated, as per official announcement, and at the same time Delius' "Fennimore and Gerda," which was well received at its first performance there two months ago, shall be reviewed. As far as the Hamburg work is concerned, we only wish to reassure the reader that, despite its title, it has nothing to do with hair tonics or patent medicines, but deals with a Chinese subject that is entirely respectable.

A "VOLKSOPER" FOR BERLIN.

As for Berlin, operatically speaking, there has been a relapse into the comic. A newly staged version of Lortzing's "Waffenschmied" is on the bill of the Staatsoper, and a special performance of Strauss' "Fledermaus," with a star cast including Claire Dux, Barbara Kemp, Lola Artôt de Padilla and Vera Schwarz is announced in honor of the fiftieth anniversary of Robert Philipp. The Deutsches Opernhaus in Charlottenburg, by way of competition, has "Figaro." There is a plan on foot for a third opera house in Berlin, namely, a Volksoper, and an organization has been formed to secure the means. A grand social gathering at which Max von Schillings, Arthur Nikisch, Frau Grete Merrem-Nikisch and Carl Clewing are active, is being given today to further the project.

BERLIN CONCERTS.

The concert flood is rushing on as usual, with a sprinkling of dance evenings to help along. Last night it was Lucy Kieselhausen, the popular dance interpreter; today, at Reinhardt's Deutsches Theater, it is Hasselquist, a new Swedish ballerina whom the famous manager has attached to his Berlin staff. Before a picked audience, with Reinhardt himself in the front row, this charming child of the North unfolded an exquisite grace and rhythmical piquancy. Visions of Sweden, of Spain, of Yugoslavia, and of the ultramontaine ballet land flitted before one's eyes, while the ear fed on titbits of Chopin, of Grieg, Carl Nielsen and Sarasate, of Andalusian accents and old Norse tunes, not to forget the Saint-Saëns "Swan," which died an almost daily death upon the German dance podium in faithful memory of Anna Pavlova, the inimitable.

IVOGÜN SINGS NEW STRAUSS SONGS.

Among the singers, Marie Ivogün led the crowd this week. When Ivogün sings, the large hall of the Philharmonic is usually sold out. This time was no exception, and one was not surprised, for this fascinating little lady has not only a wonderfully light and flexible voice, but also fine musical gifts that distinguish her quite particularly. She sang three new songs by Strauss, one of which, with a Heine text, had to be repeated. Incidentally she is one of the smartest and best dressed women hereabouts, which adds considerably to her attractiveness. On the operatic stage, too, she is a favorite—particularly charming as Rosina, and a fine Strauss support as Zerbinetta.

HANS PFITZNER, THE MUSICAL PAMPHLETEER.

Helene Glintz, another singer of the week, gave a concert which was remarkable chiefly for the fact that Hans Pfitzner and the Philharmonic Orchestra lent their cooperation. She sang some very delicate Pfitzner songs which deserved better treatment, and the composer conducted his particular cheval de bataille, Beethoven's "Pastorale," which displays the whole romanticism of his ardent nature. The comment of Adolf Weissmann, critic of one of the Berlin papers, is too good to be omitted. Says he:

"Pfitzner, as schoolmaster-poet, set everything in quotes. 'Listen, children,' he seemed to say, 'how I squeeze the program out of this.' It was to be a model lesson and a musical confession at the same time. Again he twisted himself in convulsions; again he collapsed—only to spring up again as promptly and to chisel the rhythms out of the orchestra with fierce beats of the baton, or to conjure the melody from out the fiddlers' midst. . . . He listened for the bird-notes and watched over them with wide swings of his arms, and let the andante die sweetly away. . . . During the storm he went quite wild. It was a 'storm perse.' The trombones roared, the lightning

struck. (Somewhere an 'aesthetician of impotence' fell dead). Broad tempos gave strongest aid to the final theme. The orchestra followed him with warmth. . . ."

The "aesthetician of impotence" is an allusion to Pfitzner's latest polemic, "The Aesthetics of Impotence," which with words as energetic as his beat he finishes once for all the evil doers of modern music. Presumably nothing needs to be said musically after Pfitzner. The principles of the younger generation must lead to absolute perdition; they are, in fact, the confession of "aesthetic impotence." This pamphlet is at present the talk of the musical world. It is directed primarily against Paul Bekker, the critic of the Frankfurter Zeitung and chief champion of Schreker and other moderns. Like its predecessor, "Futuristengefahr," it shows the embittered composer who sees his own generation going beyond him and who is too much of a doctrinaire to recognize a line of progress that is not his own. As Weissmann says in the little criticism of his conducting, he is always "mentally turned backwards, closely bound up with the tradition of the German Musikant." What surprises the onlooker is how seriously such things are taken in Germany. Everybody takes this fight to heart as though it were his own.

YOUNG CONDUCTORS TO THE FORE.

Two other conductors not common to this habitat gave Berliners samples of their art, Werner Wolff and Wilhelm Furtwängler, of Mannheim. Wolff, who takes a very prominent place among the younger conductors, is a faithful adherent to the Bruckner cult, and makes a specialty of the mighty eighth. This time it was the sixth, and through its great Bruckner length manages to keep up the interest by extremely detailed work. For the rest, Wolff is sincere and unaffected—a musician and an artist throughout. His soloist, by the way, was Ludwig Wüllner, who rarely appears as vocalist these days, having gone back to reciting and acting at Reinhardt's Grosses Schauspielhaus. On this occasion he recited that delightful prose poem of Hans Christian Andersen to very effective musical background by Winternitz (the composer of the opera "Meister Grobian," produced in Hamburg, but a new name to Berlin). Wüllner had a tremendous success and reached remarkable depths of feeling in his expression.

Furtwängler, too, did Bruckner, namely, the eighth. Emphasis and expression in abundance, big effects and terrific climaxes secured his success. Furtwängler is regarded by many as the coming man. He and Klemperer, of Cologne, seem to be neck to neck for the great temperament stakes. Edwin Fischer was the soloist at Furtwängler's concert.

(Continued on page 26)

Helen Teschner-Tas

VIOLINIST

Her Re-entry on Concert Stage achieved with Success in New York Recital, Aeolian Hall, Jan. 22nd

From the New York Reviews of Jan. 23rd

THE TRIBUNE:

"An artist of excellent musical gifts . . . gave much pleasure to the large audience. Her tone was warm and fine in fiber, her intonation true, and she displayed considerable feeling for the more delicate nuances of color. . . ."

THE SUN:

"This violinist played with a good tone, of agreeable quality and with excellent intonation. Her art showed not only good scholarship, but musical feeling. There was considerable delicacy of nuances and a good appreciation of melodic outline. . . ."

THE TIMES:

" . . . her powerful tone, endowing the classic Bach's 'Chaconne' with its due musical feeling."

THE EVENING MAIL:

"She has the depth of tone and legato which make the andante movement of Tartini's G minor sonata inspiring, and the elasticity to disclose the elusive charm of the presto. In real Mozartian style and spirit she played the A major concerto. In that and the Bach 'Chaconne' she proved a resourceful technique and a broad musicianship . . . fine balance and reserve in her playing. . . ."



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Echoes of Mr. Galeffi's Germont in "Traviata":

Mr. Galeffi is a luscious-voiced baritone who, since he sang here rather inconspicuously, has gone far towards operatic fame. His effective Jack Rance in "The Girl of the Golden West" gained its force through his graphic acting and the almost peculiar timbre of voice which so eminently suited the character. Last night his singing was of the vigorous but not the shouting order. He was heartily welcomed back to Boston.—*Boston Record*

He was applauded on his first entrance and after each of his several arias with considerable vigor.—*Boston Globe*

MUSIC REIGNS SUPREME IN GERMANY AND AUSTRIA

(Continued from page 24.)

wängler's concert, and gave a duly temperamental performance of the Brahms B flat concerto. His playing has a certain ruggedness which suits this particular concerto very well.

SZIGETI AND FRIEDBERG.

Another violinistic white hope is Joseph Szigeti, Hungarian, who has been absent from Berlin for several years, and returned, ripened, to present himself at a recital at the Hochschule, which was a decided success. His outstanding qualities are wonderful lightness of bowing, beautiful passage work in the left hand and quite an exceptional vivacity in expression and rendition. Whatever he does is alive, even if his tone is not big. Szigeti is Marteau's successor at the Geneva Conservatory, but his youthful appearance makes one doubt the professorial dignity.

Carl Friedberg has often been called the poet of the piano, and although such titles are most frequently misplaced, this application is apt. To hear a Schubert impromptu played by him is to hear an idyll. The revelation of his concert last week was a rarely played Beethoven sonata, op. 10, No. 1. How he gathered the whole of it together and made a bouquet of it was a treat to watch. Touch, pedalling, every pianistic virtue was of the highest and finest. The first and second movements of the "Moonlight" sonata, too, were unforgettable. A group of the smaller Brahms pieces, of which he is the ideal interpreter, ended his program.

A NEW HUNGARIAN COMPOSER.

A Hungarian composer, Dr. Jenő Kerntler, scored a genuine success with a trio, played from manuscript by Geza v. Kresz and a young cellist, Armin Liebermann, with the composer at the piano. That splendid country-woman of his, Ilona Durigo, one of the finest song recitalists on the concert stage today, sang a series of Kerntler's songs with that fine musicality and varied expression which alone lends the necessary interest to the singing of songs. These particular songs are not in any sense revolutionary, but have the virtue of being extremely well written for the voice.

The string quartets heard this past week were the Busch and the Klingler, whose splendid work is proverbial in Germany. The former of the two is perhaps the more interesting, because the members are young and enthusiastic and progressive, while the Klinglers are sometimes accused of being over classical, i. e., handicapped by tradition. I shall treat the chamber music field in greater detail in my next letter.

MAX TRAPP.

For the present one more chamber concert requires notice: the joint recital of Boris Kroyt, violinist, and Max Trapp, pianist and composer. Kroyt is a fine young artist, who has vigor, beauty of tone, and the routine and self confidence of many an older man. He played a Sinding suite and the César Franck sonata with verve and warmth, and reaped great applause after the latter, which no doubt

was meant as much for the work—rarely heard here of late—as for the performer. Max Trapp is an accomplished pianist who shies at no difficulty, not even that of his own rhapsody, which is of an uncanny rhythmic and formal intricacy, besides requiring a colossal strength of hands and arms. For the rest it is pure Straussian style applied to the piano. There are reminiscences of the earlier symphonic poems that might easily form the basis of a copy-right action, if the master of modern German music were not so benevolent toward the younger generation. But one should not disparage this effort by calling it imitative, for it is obviously based on a genuine temperamental relationship. Trapp is full of the same youthful buoyancy, the same upspringing lyricism that was Strauss' great appeal to his generation. He is very young and may well be regarded as one of Germany's fair hopes.

CÉSAR SAERCHINGER.

LEIPSIK PUBLIC ENTHUSES OVER BRUCKNER MUSIC

Leipzig, February 5, 1920.—The most important event of the current Leipzig season is the performance at the Gewandhaus of all Bruckner's symphonies as well as his "Te Deum," by Arthur Nikisch. This great conductor, who today looks back upon a period of twenty-nine years as the leader of the Gewandhaus concerts, has labored long to bring Bruckner's music close to the hearts of his audiences, and his labors have not been in vain, for the gratitude of the Leipzig public is being amply expressed. As a prelude to the Bruckner cycle, Nikisch published an article in which he makes the remarkable statement that Bruckner's symphonies constitute the "highest emanation of human spirit, even in respect to (musical) form." I cannot follow him that far, but one must admit that Nikisch's interpretation of these symphonies is an extraordinary artistic sensation, and that the perfection of his reading of Bruckner's music carries the audience to the highest pitch of enthusiasm. The "difficulty" of this music disappears when Nikisch conducts. Perhaps the greatest success was the fourth, the so-called "Romantic" symphony, which without doubt will remain in the repertory of the Gewandhaus for many years to come.

Aside from the Bruckner cycle there is the usual amount of classical music at these concerts. Among modern works recently performed, Mahler's second symphony must be mentioned first. The audience is not carried away by Mahler as it is by Bruckner.

REGER'S BÖCKLIN POEMS.

Max Reger, the late lamented, was represented in the Gewandhaus series with his four symphonic poems for orchestra after Arnold Böcklin—"Der Greigende Eremit," "Spiel der Wellen," "Toteninsel" and "Bachanal." This symphonic tetralogy shows a side of Reger that is unknown to most—the orchestral colorist. Here, too, he exhibits his enormous contrapuntal skill, but the effort is pleasingly hidden behind the delightful iridescence of the orchestra, which reaches its greatest splendor in the "Bachanal." The "Eremit" contains a solo for violin,



DR. ADOLF ABER.

The new Leipzig correspondent of the Musical Courier, whose first letter appears in this issue. Dr. Aber is a native of Apolda in Thüringen. He studied at the Berlin University and at the Royal Academy, and became, in 1912, assistant to Professor Kretzschmar in teaching music history and the theory of music. He has written several books on music, the best known being a treatise on "The Ornaments in Bach's Music," and numerous articles for various periodicals. He is now music critic for the Leipzig Neueste Nachrichten, the largest daily paper in Central Germany. He is also president of the Saxon Society for the Cultivation of Folk Music, and chairman of the Saxon Society for New Musical Art. He is a great believer in modern music.

which Edgar Woolgand, the solo violinist of the orchestra, played with great virtuosity.

ANGELIC SONGS AND "THE MORNING."

Another highly interesting Gewandhaus novelty is Arnold Mendelssohn's "Sechs Spruchdichtungen des Angelus Silesius" for mixed choir. These charming songs, sung by the famous boy choir of the Thomasschule under their present conductor, Prof. Karl Straube, were received with more than the usual applause. In the course

(Continued on page 28)

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VIOLA, V. Berlin.
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St. Louis Times

"One of those really big achievements that have come our way musically this year. His is the great way of doing it—the way that is possible to only the chosen few."

Chicago Journal

"He is a player with bones and blood. He has about as brilliant a tone as any violinist that comes journeying hitherward. It is a large tone and a very fine one. He keeps it under excellent control, his sense of pitch is accurate, his technique immaculate."

Washington Herald

"Eddy Brown is a musician of the most convincing personality. His technique is unquestionably perfect."

New York Evening Mail

"Eddy Brown has established himself as a violinist to be counted among the really significant virtuosos of the day."

Cincinnati Times-Star

"He possesses a phenomenal technique, but a technique eradicated and vitalized by a tone at once warm and virile, mellow yet robust. A many-sided endowment places Eddy Brown in a class by himself, and more than substantiates the glowing terms of appreciation which have crowned his career."

Birmingham Age-Herald

"There never has been anything presented in this city more dazzling in its virtuosity than Eddy Brown's interpretation of Bach's 'Chaconne.'"

Boston Post

"Mr. Brown has all the qualities of a virtuoso, and he has also the deeper consciousness of a musician enamored of his art."

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LEIPSIK PUBLIC ENTHUSES OVER BRUCKNER MUSIC

(Continued from page 26)

of a few measures the music succeeds in transporting the listener into an atmosphere of mediæval mysticism, though not by the usual Slavish imitation of archaic style. Mendelssohn is at present the general director of church music in Hesse-Darmstadt.

Besides the Gewandhaus there are in Leipzig the Philharmonic concerts and the concerts of the "Gesellschaft der Musikfreunde," both of which have made their audiences acquainted with a great number of new compositions. In the last "Philharmonic" concert the conductor of the series, Hans L'Hermet, produced a symphonic poem by Lieven Duvozel, "The Morning," which is well worth mentioning. The tendency of this music is decidedly impressionistic and contains a minimum of definitely melodic themes. The atmosphere of a morning at the seashore is superbly reproduced in the colors of the orchestra. At first the colors are vague and indistinct as a cloud on the morning sky. Gradually they seem to take shape as the sun breaks through and at last bathes his glittering rays in the waves.

A NEW SYMPHONY.

At the concerts of the "Gesellschaft der Musikfreunde" the Gera "Hofkapelle" is the orchestra. Its conductor is Heinrich Laber, a young musician of very superior qualities. He shows a keen interest for modern music and in nearly every one of his concerts he introduces some new works. The most important one thus far was performed at the last concert: Thomassin's first symphony, which has been arousing extraordinary attention, here and elsewhere, of late.

ANOTHER D'ALBERT OPERA.

At the Leipzig Opera, Eugene d'Albert's "Revolutionshochzeit" had its first performance anywhere. Leipzig is d'Albert's most favorable field. He has a great number of sincere admirers and friends here, and Prof. Otto Lohse, the director of the Opera House, appears to have a particular gift for the interpretation of d'Albert's music. The book of the "Revolutionary Wedding" was written by F. Lion after a tragedy of Sophus Michaelis, which was performed at Berlin about ten years ago. D'Albert was obviously attracted to this tragedy because it contains a motive that seems to lend itself to musical treatment: the contrast between the society of Louis XVI and the revolutionists of 1789. The contrast is musically symbolized by the minuet on the one hand and the free recitative on the other. The union of the aristocratic and popular elements is embodied in the chief female rôle, Elaine, whose character undergoes a radical change in the course of the play. A woman of the beau-monde, she later falls in love with Marc-Arron, an officer of the revolutionists' army (Act II), and renounces her past life with all its emptiness and sham. As her soul is changed, the style of the music undergoes a similar metamorphosis, its formal melodic lines change into a dramatic recitative of great freedom. "Die Revolutionshochzeit" was well received, and will doubtless be repeated a number of times.

TWO SINGERS.

As for the artists who have given their own concerts at the "Kaufhausaal"—their names are legion. The most popular of them still is Elena Gerhardt. Her programs, however, rarely contain anything new. She sings Schubert, Schumann, Brahms and Hugo Wolf with all her great mastery and never fails to win the hearts of her audience. Not long ago we made the acquaintance of an-

other lieder singer, Emmy Heim, of Vienna, whose specialty is the interpretation of Mahler's songs. Her return is looked for with pleasure.
DR. ADOLF ABER.

"DIE HEILIGE" WINS SUCCESS AT BREMEN PREMIÈRE

Bremen, February 3, 1920.—Not to be outdone by other German cities, Bremen, the ancient Hansa

town of the North Sea, is going in for operatic novelties. It has not gone half way in its essay in modernity, but has jumped boldly into musical futurism—the world where Schönberg's influence is potent and supreme. And it has scored a success. The name of Manfred Gurlitt, its chief conductor, whose musical legend in three acts, entitled "Die Heilige," is the novelty in question, has gone the length and breadth of Germany as a signal that there is still sap in the old tree. Gurlitt is still a very young man, and this is his maiden work. The remarkable feature of his achievement is that, working with Schönbergian—that is to say, thus far experimental—means, he has produced a thoroughly practical telling effect upon the public of his own time. He is, it would seem, one of the first to give clarity and form to the nebulous, chaotic creative substance that has been precipitated in the last decade.

A JAPANESE BOOK.

The text of "Die Heilige," by the young poet Carl Hauptmann, is based upon a Japanese fairy tale. With this deeply benevolent philosophy, Hauptmann has lifted it beyond the temporal and made it into a poem of woman's love—the woman's love that demands perpetual surrender, while man, absorbed in the world of action, can give but a partial self, the emotion born of the moment. Such a one is the Emperor of this story, who sacrificed his true love, Giwau, for a passion aroused by Hotoke, a singer from a strange land. She in turn is consumed by the anguish of doubt, and seeks the comfort of solitude—in the hermitage of Giwau, whose person has become sacred through suffering and pity. Giwau takes Hotoke into her arms and leads her into the hut to share her poverty and her peace. And renunciation, profoundest humanity, is the note that is left vibrating at the end.

GURLITT'S ORIGINAL OPERATIC STYLE.

Here is a text of hardly two hours' length, outwardly undramatic, in which all happens in a sphere of high emotional tension. It was an act of daring to set it to music, and its success is all the more remarkable because the composer consciously abandons all attempts at post-Wagnerian pathos, and creates a new formal organism of minute, concentrated entities. Technically he has found his own solution: all essential parts are written for high voices, namely, four sopranos and mezzo-sopranos and a tenor. That this does not result in tonal monotony is explained by the fact that the voices are not made a part of the symphonic polyphony but deliberately separated from the orchestra, which accompanies in relatively lower registers, or soft, though independent, group formations. Thus, every word is clearly understandable; the music is servant to the poem throughout, intensifies the meaning without becoming self assertive in a manner that crushes word and sense. Gurlitt's music is never a purpose in itself: it merely prepares the emotions, carries them, but permits their final delivery only in the poetic phrase.

What Gurlitt has proven for himself is that he is an extraordinarily sensitive artist of great technical gifts, who already disposes musical masses with a masterly economy. His sense for tone color is highly developed, and his orchestration reproduces the mysteriously veiled atmosphere of Hauptmann's poem consistently. His construction is based upon a very complicated harmonic background, which, however, does not result from polyphonic movement, and against which simple melisma are thrown into relief as accompaniment to the voice. When several voices move above his unusual harmonies, they usually move simultaneously, so that in spite of intricate chord formations the effect of simplicity is maintained.

As a result, the work at the première did not astonish or estrange, notwithstanding its absolutely Schönbergian modernity; and it aroused a lasting enthusiasm, which attained its highest pitch at the end. The artistic highlights of the work are the scene in which Hotoke woos the Emperor (Act One), and the soft thematic line of the third act—musically the strongest—delicately fusing the atmosphere of the evening with the feeling of emotional renunciation.

The performance was excellent, and the praise for this is due not only to the composer, who conducted his own work, but also to the stage manager, Mora, an enthusiastic art idealist. Thanks to them, and such singers as Frau Ruhmer-Ulrich and Maria Hartow (who might well reap honors in more exalted positions), this Bremen première became an event of high artistic importance. It is to be hoped and expected that, after this experiment, the ancient city will become a favorite choice for musical premières.
HERMANN SCHERCHEN.

BUDAPEST OPERA SUFFERS VERITABLE COLLAPSE

Budapest, Hungary, February 15, 1920.—The Budapest (Royal) Opera, which

Gustav Mahler brought to its pinnacle, suffered a veritable collapse. There were no novelties while Baron Bannfy acted as chief. The first conductor, Stephan Kerner, is constantly pushed into the background to make room for F. Tango (formerly of the Comic Opera, Berlin), although at first the orchestra rebelled and refused to play under this Italian who had only settled in Hungary, or became naturalized, in 1915. Puccini, Leoncavallo and the other Italians remained in the repertory, and there was much ballet. During the spring of 1918 the orchestra played in Berlin under Kerner with great success.

DOHNANY LEADING CONCERTS.

These Budapest Philharmonic players continue their concerts at the present under the leadership of Ernst von Dohnany, the famous conductor. During the reign of the Commune, the opera "Marika," by Michael Krausz, was given a weak creation with a Slovak theme. Immature artists were rapidly advanced and music during this terri-

(Continued on page 64.)

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May 2—New York City.
(Hippodrome).
May 6—Spartanburg, S. C.
(Festival).
May 15—Macon, Ga. (Festival).

"And then, like the great Patti, she proved her ability to charm equally with the simplest of songs."
Seattle *Post-Intelligencer*, Jan. 3, 1920.

"No other living soprano could match that magic voice possessed by Tetrazzini anywhere on earth."
Portland *Oregonian*, Dec. 30, 1919.

"She demonstrated her right to a foremost, if not the highest place in the ranks of living colorature sopranos."
Salt Lake *Telegram*, Jan. 10, 1920.

"No such enthusiasm was ever exhibited within the historic auditorium before, unless it may have been when Patti sang there."
Salt Lake *Herald*, Jan. 10, 1920.

"There is only one Tetrazzini. Today Portland is worshipping at her shrine still under the spell of her golden voice."
Portland *Telegram*, Dec. 30, 1919.

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Portland *Journal*, Dec. 30, 1919.

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My Meeting with Maurice Ravel

By MISCHA LEON

[The following interesting article was written by Mischa Léon in French, the literal translation being made by one of his friends.—Editor's Note.]

YOU know Parisian chauffeurs? Well, then you also know what an unheard of luck it is to get hold of one who is so hoarse from shrieking and offending his customers the night before that he is incapable of throwing his vocabulary at you the next morning. Grateful to Providence for coming across such a phenomena, Mme. Donalda, who in private life is my wife (and a most adorable one, too), and I entered the taxi and gave an address in St. Cloud. We passed the Grands Boulevards with its turmoil, with its ten, twenty, no, even more groups, most of them consisting of hundreds of people surrounding the "Musiciens des Rues"—these modern troubadours, who with a violin and a trumpet sing popular songs—each of the listeners with a copy in his hands following the words and the music, and then all of them taking up the refrain. The Parisians demand to sing even mediocre songs, such as "Madelon" or the traditional "Vale d'amour," and as music in any shape or form is a direct reflection of the sentimental, as well as the real life, these millions of throats sing from morning till night and from night till morning in the whole of France—a nation's natural and beautiful expression of triumph, happiness and joy.

In trembling sunshine, we drove through the "Bois de Boulogne" with the white swans on the little lake, pink and pale blue children playing on the grass, and on the small benches along the "allées," the "Poilu" hand in hand with his momentary idol. And before we realized it we had passed the bridge and climbed the small streets of St. Cloud, that adorable little town which looks down on Paris outstretched in the green valley below. The people in the small streets were so handsome and so quiet that it seemed as if they spoke only with a glance of their eyes and with the tenderness of their smiles.

We stopped. An iron gate opened; there was a harmonious ding-dong of glass bells and the gate closed. A pair of small, quick feet in patent leather shoes tripped over the gravel and a little, extremely elegant man, around the thirties, clean-shaven, with slightly aquiline features, refined, studious, full of keen intelligence with his Voltaire-like lips firmly closed, dressed in a loose fitting morning coat of black satin with a yellow silk shirt as background, stood before us.

It was Maurice Ravel—Maurice Ravel himself—the impressionist, the futurist among all French composers; Maurice Ravel, the despair of all pianists; Maurice Ravel, the composer of the epoch-making triumph, the masterpiece, "L'Heure Espagnole."

Out there in the corner of a half-hidden alley in St. Cloud, undoubtedly the most interesting composer of our time, lives and works in a beautiful villa surrounded by flower gardens and a silence almost supernatural.

With an unforgettable grace did he show us the way to the interior of the villa, with its large, square and spacious rooms, such as they built in olden days, adorned with color, splendor and refined culture which is rivalled only by his works. The paintings on the dark colored walls would attract one at the first glance. The rays of the sun fell upon an enormous bouquet of chrysanthemums in one corner of the room, while on the piano near the window we caught sight of a dark Salome-green Spanish shawl with extremely long fringes. There was also a carpet, of course, but I have forgotten the exact color. I think it was pearl-gray.

It was midday, the bright, golden sun shining in upon us, and the aroma of black Algerian cigarettes scented the air.

A score of "L'Heure Espagnole" in extravagant binding led our conversation toward the object of our visit, and, as Ravel went deeper into the subject, his great individuality showed itself clearer and clearer.

One can scarcely find a face more full of life and more changeable than Ravel's. His being is impressionistic and restless; he has a nervous habit of raising and sinking his eyelids; he displays hundreds of small grimaces, flashes of wit, and the changing of accents while talking. Sometimes he speaks clearly and quickly, sometimes as if he hummed a berceuse. All the time he is continually smoking cigarettes. And behind it all rests this plastic, nervous culture, typical of the race of a Pascal and a Molière, Montaigne and a Victor Hugo—this strange and fascinating combination of all the Gallic

traits: finesse, gaiety, irony and temperance wedded to the culture, the education and the elegance of the seventeenth century. This, the Gallic culture, which stands as the contrast to and, at the same time, as the balance of the deep English understanding of souls, the English strength and melancholy, the passion of the Renaissance and the power of imagination which created a Shakespeare.

"Am I happy over my success in London, the success of my 'L'Heure Espagnole'?" he volunteered. "Oh, yes—very—very. I had never expected it. The English public has always had a soft spot in my heart, and I am happy if I have won such a spot in theirs. I have heard



from my friends in London the most enthusiastic reports over the performance, and I am greatly indebted to the excellent artists who brought the victory home. I should have been happy to have been there myself, but I was not invited, and I was informed of the date of the premiere—so!

"Yes, of course, I meant the whole opera as a farce (a *blague*)—a musical parody—and such it must be played, and as such it must be listened to and judged. It is a Molièresque parody on life with Spanish setting. It must be taken as nonchalantly as one eats a bon-bon, and—hm!—eventually digested.

"I hear that it is going to be performed in New York and Chicago during the coming season (the writer refers to the present opera season), that Maestra Mugnone is working on an Italian translation which I am happy to know (here addressing Mme. Donalda) you are chosen to create, and that the opera houses in Madrid and Barcelona are in full swing with the rehearsals. I am a little uneasy about 'L'Heure Espagnole' being performed in Spain. You know, honestly, one hates to be mocked at in one's own rooms."

All three around the piano, we then went over the score together. What a wonderful pianist. What a stylist, impeccable and serious, so sculptural in his art, romantic in his barocism! Surely Ravel is the trembling nerve in the modern school of French music.

It is a well known fact that each genius—let him be as original and as revolutionary as he may be—always by some tie is connected to those who have gone before. After Claude Debussy one in France became a Debussyist or anti-Debussyist, exactly as one in the eighteenth century had or had not been a follower of Gluck, Roger Ducasse, Paul Dupin, Gustave Samazeuilh, Albert Rous-

sel, Gabriel DuPont, Florent Schmitt, Paul Dukas, Deodat, Sévère and others, so Maurice Ravel sounds as the foremost fanatic Debussyist scholar of today.

In close connection with the modern impressionism in the school of painting, which we know from Manet, Renoir and Monet, Ravel approaches very much the literary symbolism of Mallarmé, Verlaine and Henry de Regnier, and beyond all he is greatly influenced by the strange technic and way of expression in the modern Slavonic school—as we know it from the second writing of Moussorgsky's "Boris Godunoff," only with that important difference that the color or "odor," sensation. This, so to say, cinema of musical pictures which the Russian arts of music exhibit in Ravel disappears for the psychological impressionism, the inner feeling, the same sensation Debussy found expression for in "L'Après midi d'un faune" or in the virgile grace and unearthly purity in "Pelléas et Mélisande."

Ravel's ideal as creative artist is to picture the moments vibrating life, and that he sometimes paints on a background of sarcasm, and sometimes on a background of sadness, is of lesser importance.

From Debussy he inherited the impressionism; from the Slavonic his strange symbolism; the iron sarcasm and the laughter are his own. And Maurice Ravel gives us all this from his own vibrating inner self.

We continued our conversation in the alleys of the garden. His small feet in the "patents," tripped busily over the yellow gravel. He paused here and there to caress a flower; showed us his special pride, a bed with large, white, fantastic flowers which close their cups with the last rays of the sun and open again at sunrise. He petted a dog whose mother was wolf.

In these peaceful surroundings one can understand that he is happy and can throw himself into the work the absence from which he suffered during his five years' soldier service in the French Army. Here he can keep the dust away from the atmosphere, and here he can laugh from the bottom of his heart at Haydn's musical innocence as well as at the last chanson from Moulin Rouge.

And his thoughts jumped from subject to subject, from the Dutch composer Niederman's "Tableau D'Après Gorki" to the modern opera and concert audience "who often would be just as happy with a machine as with a singer apparently because they do not know the difference. But the time has passed, and ought to, where the public is satisfied with the singer who exists only for his tones and voice. What we need and want are the beautiful voices in the service of keen intelligence, carried forth by rich culture and musicianship. Only then can we composers hope to have our thoughts expressed in the right way. Only then the singer can be happy in his conscience, because he has the greatest mission ever given to a human being."

The sun was going down. We parted, for we had to return to a rehearsal in Paris and he to the piano to finish a new work (a capital joke) a "Tango Symphonique" for grand orchestra.

As we turned the corner of the alley I looked back and in the last glimpse I saw the little man tenderly bent over one of his white flowers.

Critic Comments on "Southern Lullaby"

When Berta Reviere, soprano, was heard in a concert in Syracuse, N. Y., on the evening of February 25, she won much success with Robert Huntington Terry's "Southern Lullaby." The following day the Post Standard critic referred in part to the song as follows: "She was called upon to repeat the delightful new song by Robert Huntington Terry entitled 'Southern Lullaby.' It is an attractive song." Incidentally, Mr. Terry's song is one of the most successful in Hinds, Hayden & Eldredge's song catalogue. Harold Land is singing it on a very extensive tour that he is making in Maine, Florence Otis is singing it through the Middle West, and Elsie Baker has recorded it for the Victor Talking Machine Company.

Sorrentino's Baltimore Triumphs

Umberto Sorrentino sang the principal tenor role in the operas "La Traviata" and "Il Trovatore" in the series of grand operas now current in Baltimore, given under the auspices of the Opera Association, Mr. Melamet conducting. What was said and printed of this star's singing and acting takes too much space to appear at this time, but a later issue will print these facts, which redound credit on Sorrentino, who is a popular favorite, to judge by the notices.

LEOPOLD GODOWSKY

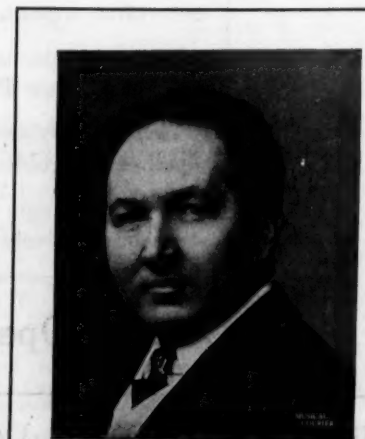
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Renato ZANELLI

THE young baritone of the Metropolitan Opera, is a native of Valparaiso, Chili.

Endowed by nature with a full, rich baritone voice of unusual beauty, he studied quietly at Valparaiso and, after successful appearances in that city and at Santiago de Chili, also sang at Buenos Ayres and Montevideo. Encouraged by his success, he determined to come to New York. That his judgment was correct, is shown by the fact that he was engaged for the Metropolitan only a few months after his arrival, and has been hailed as a genuine find by the New York critics and the public. Here are some of the notices he received for Amonasro in "Aida" and Tonio in "Pagliacci", two important roles that have rarely, if ever, before been entrusted to a young artist in his first season at the Metropolitan:



© Mishkin, N. Y.

As Amonasro ("Aida")

Renato Zanelli, the young Chilean baritone, is the most impressive of the new singers in the Metropolitan Opera Company. The company has gained a distinct addition. His voice is a true lyric baritone.—*Tribune*.

He came to New York a few months ago unknown and inexperienced, but last night as Amonasro he sang like a veteran, with unusual beauty of tone and refinement of style. He is a lyric rather than a heroic baritone. His acting, too, was unusually good for a beginner at the operatic game. Physically he is large and imposing.—*Herald*.

Renato Zanelli, the new baritone, derived a durable and deserved success for his unhesitating and competent delivery of a generously endowed voice and a signal dramatic excellence.—*Telegraph*.

Mr. Zanelli as Amonasro made an excellent impression by his significant dramatic conception of the part. His voice is rather light, but of excellent metal, directed by intelligence and skill.—*Times*.

As Tonio ("Pagliacci")

Renato Zanelli substituted for Amato in "Pagliacci" last evening and derived a fine success and instant approval for his beautiful singing and easy delivery. Caruso displayed much enthusiasm over the success of his new colleague.—*Evening Telegram*.

Called upon to take at short notice the place of Pasquale Amato, who had to nurse his powers for this afternoon, Renato Zanelli, the young South American baritone, quite took the audience by surprise.—*American*.

Mr. Zanelli's concert activities are under the direction of

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CAVAN Soprano
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Press Comments In Full:

"PAGLIACCI"

Otakar Marak was a truly thrilling impersonator of the jealous "player," his voice, a splendidly dramatic tenor, that brought forth salvos of "Bravo" at the close of his "Vesti la giubba," the famous "sob" song. The opera was sung in Italian, bringing the music of the language as well as the music of Leoncavallo in its proper relation.

Mary Cavan was a splendid foil for Marak. Her voice is big and dramatic, but also sweet and fresh, and she gave some distinct and original dramatic touches to the drama. A warm-blooded child of the people, a true Italian at the first, she made the "player" Nedda a delightful marionette "Columbine," emphasizing the play-acting of this part of the drama in a new value. The fact that these artists have given their splendid art to the furtherance of this municipal endeavor of the National Capital deserves more appreciation than words can give them. The audience demanded recall after recall; the public at large should know what has been achieved in our city.—J. MacB., The Washington Times, Tuesday, March 16th, 1920.

"I PAGLIACCI" WINS SUCCESS

The Washington Opera Company gave a splendid performance of Leoncavallo's "I Pagliacci" in Italian last evening in the Shubert-Garrick Theater before an enthusiastic audience which filled every seat in the auditorium.

Mary Cavan was a beautiful "Nedda" and in her singing and acting is an artist of the first rank. Otakar Marak, as "Canio," repeated his triumph of a few weeks ago as "Don Jose" in "Carmen" given by this same company. At the end of the first act, after the famous "sob-song," the audience in their enthusiasm cheered and yelled "Bravo."—Kay Bee, The Washington Post, Tuesday, March 16th, 1920.

MARAK AND CAVAN TRIUMPH

The Washington Opera Company opened a week's engagement at the Shubert-Garrick last evening with Leoncavallo's "I Pagliacci."

Mary Cavan gave a very excellent rendition of Nedda. Her voice is one of great beauty and her dramatic ability, together with her grace and charm of personality, quite won the audience.

Otakar Marak, who played Canio, has a voice strikingly adapted to this character, while he is quite above the average as an actor. After singing the aria, "Vesti la Giubba," Mr. Marak was greeted with a storm of applause. This mark of appreciation on the part of the audience grew into an ovation as Miss Cavan appeared.—The Washington Herald, Tuesday, March 16th, 1920.

"I PAGLIACCI" BEFORE CAPACITY AUDIENCE

The sensation of the evening came in the appearance of Marie Cavan, as Nedda, in "Pagliacci," her superb dramatic soprano voice and convincing impersonation of Nedda proving her an artist of the first rank. Otakar Marak, who sang the part of Pagliacci, repeated the success of his previous appearance here in "Carmen," and after his singing of the celebrated aria, "Vesti la Giubba," he was accorded a well deserved ovation.—The Evening Star, Tuesday, March 16th, 1920.

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Harrold Sings Faust for First Time—Scotney and Martino Please in "Lucia," Ponselle in "Aida"—Caruso in "Pagliacci"—Farrar and Hackett the Stars of "Manon"—Notable Cast in "Parsifal"—Italian Program Delights Sunday Audience

"FAUST," "LUCIA," "AIDA" AND "PAGLIACCI," MARCH 15 (MATINEE).

On Monday afternoon, March 15, the annual special performance for the benefit of the Metropolitan Opera Company Emergency Fund attracted a large audience to the Metropolitan Opera House. The bill presented contained many novelties in the way of changes in the casts. For example, in the scene from "Faust," Orville Harrold was very convincing in the title role, which he sang for the first time; Jose Mardones was a fine voiced Mephistopheles; Reinald Werrenrath, an excellent Valentin, and Marie Sundelius, a modest and sweet voiced Marguerite. Little Mary Ellis flitted in and out through the crowd, singing the lines allotted to Siebel.

An act from Donizetti's "Lucia di Lammermoor" was presented as the second offering for the purpose of giving Evelyn Scotney and Giovanni Martino a chance to enact the Mad Scene. Miss Scotney accomplished this difficult task skillfully and won rounds of sincere applause. Mr. Martino, too, met with approval.

Perhaps the principal feature of interest in the scene from "Aida" was Rosa Ponselle's portrayal of the title role, which, although it did not give her an opportunity to do much but emit top tones effectively, nevertheless showed that she would be admirable in the part. Morgan Kingston was the Radames; Thomas Chalmers, Amoruso; Adamo Didur, Ramfis, and Margaret Matzenauer and Louis D'Angelo, in their old parts, respectively, of Amneris and the King.

Such a benefit would not be complete without Caruso in a scene from "Pagliacci," and the audience was not disappointed. The famous tenor was there in all his glory and sang the popular "Vesti la Giubba" aria magnificently. Claudia Muzio was a captivating Nedda, and others appearing were Renato Zanelli, who sang the prologue in a manner that drew cries of "Bis" from the standees; Angelo Bada as Beppe and Mario Laurenti as Silvio. The latter did some really splendid singing in the love scene with Muzio. The conductors of the moran were Albert Wolff, Gennaro Papi and Roberto Moranzoni.

"MANON," MARCH 15 (EVENING).

The second performance of "Manon" again demonstrated how fortunate the Metropolitan is to have two such artists as Geraldine Farrar and Charles Hackett for the leading roles. France, the native country of Massenet, can boast no two such interpreters of his work at the present day. Both of them are fine actors, and the St. Sulpice Scene is genuinely thrilling. Miss Farrar was in her best voice of this season in the first three acts, but expended a great deal of vocal energy in the brilliant music of the "Cours La Reine" Scene and suffered for it in the two following ones. Hackett, on the contrary, sang steadily through to the vocal climax of the "Ah, fuyez" and the following duet. There has been nobody in years to sing "le Reve" with the finish and authentic style that he employs, and as on the opening night, there was a long, continued storm of applause until he had to bow three or four times. The rest of the cast is not so happy, though. Two of the three graces, Marie Tiffany and Mary Melish, sang well the unsatisfactory and ineffectual music allotted to them. Frances Ingram, replacing Cecil Arden, was decidedly no improvement, either in voice or appearance. De Luca as Lescaut is hopelessly miscast and his French has little resemblance to that language. Rotherier looks very imposing as the Count des Grieux and sings most uninterestingly. Dua is a fussy, ridiculous Guillot, while De Segura looks well and sounds bad as Batigny. The bright light of the opera, aside from Farrar and Hackett, is the conducting of Albert Wolff.

"L'ELISIR D'AMORE," MARCH 17.

The usual "Caruso audience" fully enjoyed the repetition of Donizetti's "L'Elisir d'Amore" at the Metropolitan Opera House on the evening of March 17. Although the date literally belongs to the sons of St. Patrick, the Italians held full sway at the opera house and all the golden tones of the tenor, Enrico Caruso, had their usual effect upon his hearers. He was the recipient of salvos of applause. Maria Barrientos as Adina was charming, both vocally and otherwise, and she shared in the evening's honors. Lenora Sparkes handled the part of Giannetta effectively, as did Giuseppe De Luca in the role of Belcore. Papi conducted.

"ZAZA," MARCH 18.

"Zaza" was repeated at the Metropolitan Opera House on Thursday evening, March 18, and judging from the manner in which it was received, the opera will continue to hold its popularity for some time to come. Geraldine Farrar again handled the title part brilliantly, and Giulio Crimi was also an admirable figure of the performance. Vocally he was excellent. Pasquale Amato as Cascart, Kathleen Howard as Zaza's mother and Cecil Arden as Mme. Dufresne, were heard again in their respective important roles. Moranzoni conducted with authority.

"PARSIFAL," MARCH 19.

A large audience heard "Parsifal" sung in English at the Metropolitan Opera House on Friday evening, March 19. The cast was the same as formerly heard and the performance proved to be a very satisfactory one. Clarence Whitehill was a fine voiced Amfortas, Orville Harrold the Parsifal—and an excellent one—while Margaret Matzenauer did full justice to the role of Kundry. The smaller parts were in the hands of capable singers, among them: Jeanne Gordon, Mario Laurenti, Marie Sundelius, Mary Ellis, Raymonde Delanois, Margaret Romaine, Marie Tiffany, while Bodanzky conducted with skill.

"FORZA DEL DESTINO," MARCH 20 (MATINEE).

Verdi's early slapdash opera, full of arias and other ancient devices of the lyric stage, keeps its new won popu-

larity here chiefly because of the excellent singing of the cast that performs the work. Caruso has a tenor part of the kind especially to his liking and he takes brilliant advantage of all the opportunities afforded him for the display of bel canto as well as bravura. Rosa Ponselle's lovely voice and refined vocal art also are suited admirably by the broad legato phrases of her role. Jeanne Gordon and Messrs. Amato, Mardones, and Chalmers put to their credit highly interesting portrayals.

"RIGOLETTO," MARCH 20 (EVENING).

A sterling performance of "Rigoletto" was given at the Metropolitan on Saturday evening at popular prices. Mme. Barrientos, the Gilda, was easily the bright star of the opera, for her voice is particularly true and in her coloratura passages was even brilliant. Giuseppe De Luca as Rigoletto, a role in which he is very familiar, gave the same artistic and interesting delineation to the part that has characterized his work at all times. Charles Hackett was acceptable as the Duke, as was also Andres de Segura in the role of Sparafucile. The capacity audience was enthusiastic in its reception of the opera and artists.

SUNDAY EVENING CONCERT, MARCH 21.

Sunday evening at the Metropolitan saw one of those hippodromic programs so beloved by the multitude—an Italian opera salad, with "selected airs" from all the "I" gentlemen—Rossini, Bellini, and Donizetti—garnished with some by the late Mr. Lionhorse, better known as Ruggiero Leoncavallo. Then there were no less than seven numbers by the greatest "I" of all—Giuseppe Verdi. Such a program does not require detailed notice. Stars were Orville Harrold ("Una furtiva lagrima") and Maria Barrientos (something from "I Puritani"), while these two joined with Jeanne Gordon and Renato Zanelli in the immortal quartet (Yes, from "Rig"—you guessed it) and Mme. Rappold, Messrs. Kingston and Pico filled the rest of the bill. Maestro Bamboschek wielded the baton and a full house made consistent noise throughout the evening.

**NEW YORK CONCERT
ANNOUNCEMENTS**

Thursday, March 25

Philharmonic Society of New York—Fritz Kreisler, soloist. Evening. Carnegie Hall.
Vernon Archibald. Song recital. Afternoon. Aeolian Hall.
Celine Ver Kerk. Song recital. Evening. Aeolian Hall.
National Opera Club. Evening. Waldorf-Astoria.

Friday, March 26

Philharmonic Society of New York—Fritz Kreisler, soloist. Afternoon. Carnegie Hall.
People's Liberty Chorus. Evening. Carnegie Hall.
Rachel Morton Harris. Song recital. Afternoon. Aeolian Hall.
Anis Fuleihan. Piano recital. Evening. Aeolian Hall.

Saturday, March 27

Sergei Rachmaninoff. Piano recital. Afternoon. Carnegie Hall.
The Russian Symphony Orchestra—Leo Ornstein, soloist. Evening. Carnegie Hall.
Guimar Novaes. Piano recital. Afternoon. Aeolian Hall.
David Mannes and Symphony Orchestra. Evening. Metropolitan Museum of Art.

Sunday, March 28

Philharmonic Society of New York. Afternoon. Carnegie Hall.
Galli-Curci. Song recital. Evening. Hippodrome.
Tollefsen Trio. Afternoon. Aeolian Hall.
Greta Torpadie. Afternoon. Princess Theater.

Monday, March 29

Helen Teschner-Tas. Violin recital. Evening. Aeolian Hall.
Marcia Van Dresser. Song recital. Afternoon. Aeolian Hall.

Tuesday, March 30

New Symphony Orchestra—Leopold Godowsky, Jr., soloist. Evening. Carnegie Hall.
Andre De Ribaupierre. Violin recital. Afternoon. Aeolian Hall.

Wednesday, March 31

New Symphony Orchestra—Leopold Godowsky, Jr., soloist. Afternoon. Carnegie Hall.
Dai Buell. Piano recital. Afternoon. Aeolian Hall.

Thursday, April 1

Richard Buhlig. Piano recital. Evening. Aeolian Hall.

American Academy Students Give "Mrs. Dane"

The fifth performance of the thirty-sixth year of the American Academy of Dramatic Arts and Empire Theater Dramatic School, Franklin H. Sargent, founder and president, at the Lyceum Theater, March 5, was heard by a large audience, among whom were seen many people notable in the dramatic and musical world. "Mrs. Dane's Defense" (Henry Arthur Jones) was given with a zest and ability which made the performance very enjoyable. Elizabeth Coleman in the title role acted the emotional part finely, getting eight curtain calls after the second act. Julie Brown, too, had a part of pompous importance, making much of Mrs. Bulsom-Porter. Wallace Hickman is a good actor, and Canon Bonsey was well played by Walter Ducart. Others associated in the success were Maxwell Dilts, Weston Ross, Paul Huber, Edwin Hensley, Leward Meeker, Hamilton Howard, Theresa Colburn and Marie Meadows.

Bauer-Casals Joint Recitals

Harold Bauer, pianist, and Pablo Casals, cellist, will give a joint recital at Kimball Hall, Chicago, on Sunday afternoon, March 28, at the Shubert Majestic Theater, Providence, R. I., on Sunday afternoon, April 18.

SASHA CULBERTSON'S

AMERICAN DEBUT

"He played Paganini quite like Kubelik, except that his is a more refined style."—Henry T. Finck.

"His bowing in its vigor and elasticity is quite out of the ordinary. His debut ought to prove a prelude to an interesting career in his native land."—*The Tribune*.

"His peculiarly silky tone wove itself around Bach's honest harmonies as cobwebs cling about old wine."—*The Times*.

"With something of the old Kubelik electricity to his style, he is an energizer for fair."—*The Evening Sun*.

Young Violinist Charms In His American Debut

Sasha Culbertson Returns to His Native Land After Many Successes in Europe

A new violinist, and, we believe, an American, made what was announced as his American debut yesterday afternoon at Carnegie Hall. He was Sasha Culbertson, a young man who has had success in Europe and who returns to his native land with the hope that in his case the old adage about the honor in which a prophet is held will not prove true.

Mr. Culbertson is certainly an artist of somewhat unusual quality, not as yet a particularly deep or imaginative player, but one who is clear cut, well poised, just in taste, and often brilliant in execution.

His bowing in its vigor and elasticity is quite out of the ordinary. His tone, while not of extraordinary volume, is pure, warm and ingratiating, and his interpretations incisive and never exaggerated. Indeed, his simplicity was one of his most charming qualities. He was best, not in the opening Beethoven sonata, though he played it capably, but in the Vieuxtemps First Concerto in E major, which he gave brilliantly. In the Bach Chaconne for violin alone, in particular, he played as only a musician of fine sensibility could play it. Mr. Culbertson has technique and temperament. He has also taste.

His debut ought to prove a prelude to an interesting career in his native land.—*THE TRIBUNE*.

Another New Violinist

It would be quite impossible to think of anything musical that there is less crying need for than more violinists. And still they come, particularly the Sashas and Jashas, mostly from the Auer incubator in Russia. But Sasha Culbertson, who made his debut yesterday in Carnegie Hall, is not from Russia. In the Carpathian Mountains he was born, and he studied not with Auer, but with the Bohemian pedagogue Ottokar Sevcik, who launched Kubelik, Heermann, Marie Hall and Kocian. It has been said of Sevcik that his life work "lies in the domain of pure technique, which he teaches not only to his pupils but to the world (in his books) with a passion which is akin to genius."

A Vieuxtemps concerto included in Mr. Culbertson's program provided him with ample opportunities to display his technical skill, which is quite remarkable. The G major sonata by Beethoven (op. 30), which he played with Emmanuel Balaban, and Bach's Chaconne for violin alone revealed the newcomer's ability to interpret the music of the masters more concerned with expression than with display. Then he played Paganini quite like Kubelik, except that his is a more refined style.

Will he become as popular as Kubelik was?

The applause of the audience pointed that way.—*THE EVENING POST*. By Henry T. Finck.

Culbertson Makes Debut

Young Violinist from the Caucasus Displays High Promise

Sasha Culbertson, a violinist of modest but romantic history, made his debut before a large matinee house at Carnegie Hall yesterday. He took his baptism of fire, so to speak, in Beethoven's sonata, op. 30, with Emmanuel Balaban, an introductory choice of serious music that spoke well for him. He found a show-piece of popular effect, even of humor, in an old-fashioned concerto of Vieuxtemps. The high point was reached in Bach's Chaconne for violin alone.

Mr. Culbertson's peculiarly silky tone wove itself around Bach's honest harmonies as cobwebs cling about old wine. His

technical finesse appeared in little pieces by Paganini, in d'Ambrosio's "Serenade" and Roderick Bass's "Fairytale Dreams." Though he comes from the Caucasus, the young man is not of the clan of Russian fiddlers it was told of him that he was born in 1893 in the Carpathians, that his father was a traveled mining engineer and that he studied with Kubelik's teacher, Sevcik, in Prague and played publicly at Vienna in 1908.

What youthful exuberance appeared in his playing yesterday could not obscure the fact that here was a young player different from the recent run, still in the rough, but of high promise. His later appearance with orchestra should be interesting.—*THE NEW YORK TIMES*.

Since Mischa Elman started the Russian violinistic stampede to this country a little over a decade ago, nearly all the great violinists have come from Petrograd, Moscow, Warsaw or some other part of the land once ruled by the Tsars. The latest is Sasha Culbertson, who made his New York debut yesterday afternoon in Carnegie Hall. It is said that he learned to play his instrument first from the Cosacks. But that did not make him a rough player. In fact he is a player of unusual refinement. He plays so easily that technical feats do not seem difficult.

Mr. Culbertson's intonation is very true. Even his double stops were managed with unusual skill and accuracy in pitch. His

Mr. Culbertson is the fortunate possessor of an extremely valuable Guarnerius violin. He draws a fine, vibrant, mellow and expressive tone from this priceless instrument. His finger technique is excellent, his bowing admirable.—*NEW YORK AMERICAN*.

Mr. Culbertson showed his seriousness of purpose by playing Beethoven's G major sonata (op. 30) and the Bach Chaconne. He also played Vieuxtemps and Paganini. Mr. Culbertson pleased fastidious hearers by reason of his quality of tone, his pure intonation, and his mechanical dexterity.—*THE GLOBE*.

The occasional flutterings which accompany any artist's first appearance in New York did not mar the effect of Sasha Culbertson's luscious tone and individual style, and he impressed a large audience at Carnegie Hall yesterday afternoon as a violinist of gift and achievement.

His tone is consistently pleasing in a variety of subtle shadings. It acquired considerable depth and warmth in the adagio of the Vieuxtemps concerto, in striking contrast to the lightness and grace with which he played the Beethoven sonata. Bach's Chaconne and a trio of smaller numbers completed a musical and versatile program.—*THE EVENING MAIL*.

Sasha Culbertson added his name to the list of younger violinists worth while, at his first appearance in America, at Carnegie Hall yesterday afternoon. Born in the Carpathian Mountains, he became a pupil of Sevcik at Prague, and made his debut at Vienna in 1908. He won favor there, as since he has done in many European capitals, including London. That he desires to be taken as a serious musician was evident by his choice of the Beethoven sonata for his first number, with Emmanuel Balaban at the piano. Later he played the Bach Chaconne for violin alone. In both he commanded respect. His tone is ingratiating, and in show pieces by Vieuxtemps and Paganini he made an effective display of technical skill.—*THE EVENING WORLD*. By Sylvester Rawling.

In a season which pours violinists count it a golden day which drops from the skies one really reputable newcomer. And one such was Sasha Culbertson, who, with a bit of Celt in his Slavic parentage, played for a first time at Carnegie Hall yesterday afternoon.

In those realms where angels fear to tread, of course, there dwells a blondly perfect Helfets. It is safe to predict that the latest of the Sashas will not rush into those scarpic bounds. He is a young Kubelik to look at, with something of the old Kubelik electricity to his style. HE IS AN ENERGIZER FOR FAIR. He puts an amount of heat into his playing—and if he did not beget an answering amount in his yesterday's recital it is just to remember that debuts are chilly things, per se, and that some sorts of paper need more than one or two sparks to set them afire.

Sasha began his professional career in Vienna in 1908. His European reputation speaks of much travel and much success. The program which introduced him to Americans began with Beethoven. In the Vieuxtemps concerto which followed there was more opportunity for brilliancy and brickbats. To this the young Culbertson brought a more spirited bow; he pressed the strings with that bow so insurgently that his tone was often forced. The higher notes of his violin always smoked with a sharp acid. His fingering was superlatively deft and facile.

The Bach Chaconne for violin alone came third upon his program, and was followed by shorter pieces which, in climatic fashion, ended with Paganini.—*THE EVENING SUN*.

Of newcomers who introduced themselves to local concert patrons, Sasha Culbertson, in Carnegie Hall, born in the Carpathian Mountains, played the violin. He is a first rate fiddler and performed in masterly fashion a program that included a Beethoven sonata, a concerto by Vieuxtemps and the Bach Chaconne.—*THE MORNING WORLD*.



New Violinist Gives Recital

Sasha Culbertson Makes Debut in Carnegie Hall

Sasha Culbertson, violinist, made his first local appearance in a recital in Carnegie Hall yesterday afternoon. It had been whispered that this youth was another amazing wizard of the finger board, but he apparently wished to be regarded as a musician, for he began his program with the G major sonata of Beethoven. The Vieuxtemps concerto in E major opened the way for a more liberal display of the treasures of mere violin playing, and then young Mr. Culbertson again challenged the attention of the serious by playing the Bach Chaconne. At the end of the program Paganini furnished a piece for some wizardry.

Mr. Culbertson is something better than a mere prestidigitator of double stops and harmonics. His is a good tone and he played yesterday in tune. His style showed repose and finish, although his manner was not entirely suited to the music of Beethoven. But he would probably be astonished to hear this, for he played the sonata much as the general violinist of today would play it, with a strong vibrato and an overworked portamento. Beethoven sounds more like himself when played with the greatest purity and simplicity. However, young Mr. Culbertson showed talent and good technique and should make a way for himself.—*THE SUN AND HERALD*.

octaves were excellent and his tone became full and tense in moments of stress. A large audience was present at his debut and applause was hearty and prolonged.—*THE EVENING TELEGRAM*.

Culbertson's Debut a Success

Young Violinist Is Impressive in Recital at Carnegie Hall

By MAX SMITH.

Sasha Culbertson, young violinist, made a successful American debut yesterday afternoon in Carnegie Hall before a large and demonstrative audience. Born in the Caucasus, the son of a Russian mother and an Irish father, the latest "Sasha" of the fiddle was taken to Bohemia in order that he might study with Sevcik, teacher of Kubelik, Kocian, Zimbalist and other famous wielders of the bow.

Slender, rather lanky, quiet, dignified, he looks a little like Kubelik, and also, strangely enough, like Riccardo Martin grown slim.

In a program that opened with Beethoven's Sonata in G major, opus 30, No. 3, and included Vieuxtemps' Concerto No. 1, in E major, opus 10, Bach's Chaconne for violin alone, and one group of smaller pieces, Mr. Culbertson made a thoroughly legitimate appeal for public favor, addressing his persuasions to serious listeners rather than to those who hanker after sensations.

With Emmanuel Balaban as his associate at the piano—and a very able collaborator he was—he gave a musicianly and carefully studied, though perhaps somewhat stilted reading of the Beethoven sonata.

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From June 1, 1920

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Will you let me
thank you for the
wonderful help you
have given me?

After years of
work in Wagner
roles, singing had al-
most become nothing
but hard work. Now,
in even the compar-
atively short time I
have been working
with you, it is a genu-
ine pleasure. With
best wishes for your
continued great
success, I am your
sincere and grateful.

CLARENCE
WHITEHILL



My voice has ac-
quired its present
beauty of tone and
dramatic potency
and ease under the
tuition of Mme. Delia
Valeri. It is im-
possible to conceive
an adequate idea of
the wonders that this
lady can perform in
a voice until one
decides to give her a
chance. I have had
the courage to do so
and I am now doing
a mere act of justice
in stating that the
results were beyond
expectations.

MARGARET
MATZENAUER

Dear Mr. Borowski,
Permit me to congratulate
of Madame Valeri for your
School. I have heard
have sung with a me-
and I do not hesitate
teacher is one of the
who really knows how
a voice. In correcting
habits she absolutely
sure that the pho-
in the Middle West
to the many stran-
daily struggling for
simple and yet
using their voices

Alfred

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"Dearest Madame Valeri, . . . I know how
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I am to you! How I wished that you could have
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and many of her pupils and
number of her artist pupils
to state that this has been
a very very few people
now to handle and develop
faults or acquired bad
has no peer. I am
presence of Madame Valeri
it will prove a blessing
for students who are
of the truth in the
difficult art of correctly
singing.*

Alexandro Bonci.

MELANIE KURT

Metropolitan Opera Company writes as follows:

Happy you will be to know that my two appearances
of "Fidelio" at the Staats of Berlin (the former
body, public and press without exception, noticed a
change how happy I am about it, and how thankful
I heard me last Saturday! I am sure you would have

MUSICAL COLLEGE, 630 South Michigan Avenue

Chicago, Ill.



Dear Mme. Valeri

I want to express my admiration to you for accomplishing such an extraordinary change in my wife's tone production. You have succeeded in liberating her from so many technical difficulties and her high notes and low notes ring out now without a trace of effort, and the quality is always mellow and velvety. It is almost unbelievable that such a radical change could have been accomplished after only three months' study with you, and this certainly is convincing proof of the excellence of your method. We are both most deeply thankful to you.

OSSIP
GABRILOWITSCH



My Dear
Mme. Valeri

Let me express to you my sincerest thanks for your excellent work on my voice. I believe that every broad-minded artist, no matter how great, should realize the need of constant guidance and advice by a capable teacher in order to handle the delicate organ of the voice properly and prevent the development of undesirable or harmful habits. With these ideas in my mind I placed my voice in your hands with the most satisfactory results. I am now happy and take pleasure in giving you the present testimonial of my appreciation and everlasting gratitude.

FRIEDA HEMPEL

BLANCHE DA COSTA

Soprano

Soloist with The Guido Chorus—Buffalo—recently



GUIDOS SING WITH OLD FIRE AND SKILL

Fine Chorus Heard With Mme. Da Costa in Rich Initial Program

Miss Da Costa has a voice of lively quality which gives proof of good schooling. Her taste and discrimination are shown in her interpretations, which unlike those of many singers, have real feeling for words as well as music. Her numbers included the Verdi aria, "Ah, fors e lui;" Zimbalist's arrangement of two folk songs of Little Russia; songs by Rimsky-Korsakoff, Liszt and Fourdrain, as well as the solo part in the Schubert chorus, the latter calling for warm praise. Miss Da Costa was accompanied by Miss Dorothy Mills.—*Buffalo Evening News.*

Guido Chorus and Blanche Da Costa Heard in Concert

Blanche Da Costa, an American soprano in spite of her foreign name, was the soloist. She made an instantly favorable impression by her voice, her musical delivery and her winning personality. She has a pure sympathetic, facile voice, of even quality through its extensive range and she uses it with intelligence and discretion. She has also a keen appreciation of the poetic value of the composition she sings. Opening her program with "Ah, fors e lui" and "Sempre libera" from Traviata, she gave later two groups of songs of Little Russia, Zimbalist; "Song of the Shepherd, Lehl," Rimsky-Korsakoff; Liszt's "Oh, quand je dors" and "Chanson Norvegienne," Fourdrain. An English group by Beach, La Forge, Vanderpool and Curran was sung with warm color and gripping effects and in the solo part of Omnipotence, Miss Da Costa's voice rose like a bright, clear star against the dark hued background of the male voices. She won many recalls and well deserved applause.—*Buffalo Express.*

Blanche Da Costa, soprano soloist, created an admirable impression and was accorded a flattering reception. She sang the aria "Ah, fors e lui," from La Traviata, with brilliant voice, also two groups of songs in which she won such success that she was obliged to sing several encores. Miss Dorothy Mills at the piano for Miss Da Costa afforded excellent support.—*Buffalo Courier.*

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to be an immense Heinze pickle sign with a large familiar 'fifty-seven,' which was the first thing to catch her eye."

PROHIBITION RIDICULOUS.

"And what do you think of prohibition? You realize that America has gone dry!"

"It is ridiculous," she retorted. "I believe in temperance, but not in the other extreme. I believe that the enforcement of that law will do more to increase drunkards than decrease the number. You know, if American men did not have that genial habit of—what you call it?—buying a drink, for Tom, Dick and Harry, prohibition wouldn't have come. In Europe there is not so much treating, and because each one pays for his own drink there is not so much consumed. Why, only last night, in one of the restaurants, I saw a woman who had indulged too much. And my heart went out to her, for to me a woman should always be sweet and all else that a woman should be."

SUMMER PLANS.

Then the subject changed to Mme. Tetrassini's summer plans.

"I sail on May 17 for Italy with my sister. I shall sing only for charity during those months and shall relax and travel, no doubt, through Switzerland. I enjoy, also, the sea. Then I must answer the load of letters received while here in America—letters even from Mexico and South America. They want me to sing there, but not yet!"

LUISA TETRAZZINI CALLS PROHIBITION RIDICULOUS (Continued from page 6.)



Luisa Tetrazzini, the famous star of the musical world, and Clara Kimball Young, well known movie star, photographed in a Los Angeles studio where Miss Young was making a new film, "The Forbidden Woman," in which Mme. Tetrazzini appeared in one scene.

Next season I will come back to my dear United States and all my nice friends. Ah!" she sighed happily, with a gentle shrug of her shoulders, "it makes me happy just to say those words!"

J. V.

Bach Choir New York Program Announced

Bethlehem, Pa., March 18, 1920.—Dr. J. Fred Wolle, conductor of the Bach Choir of Bethlehem, today gave a MUSICAL COURIER representative details as to the program which the 275 singers of the Choir will render at the Festi-

which is the culmination of the eight sections of the "Gloria in Excelsis Deo." It will furnish a typical specimen of the work of the Bach Choir in the music of the Mass, the pillar of the Bach Festivals since their inception in 1900. R. W.

Edwin Hughes Closes Concert Season April 1

Edwin Hughes, whose bookings will again be under the management of Annie Friedberg during the coming season, was the only American pianist, with the exception of Olga Samaroff, who was engaged this season as soloist on the subscription series of any of the great orchestras playing in New York. Besides his two appearances with the Philharmonic Orchestra under Stransky, he has played in recital at Aeolian Hall and Columbia University, in addition to filling a number of out-of-town dates. His last appearance this season will be in Jordan Hall, Boston, on April 1.

In response to numerous requests, Mr. Hughes will conduct a summer class in New York, beginning June 1, which will be open only to professional pianists and teachers. Hughes numbers many well known young artists among his pupils, including Arthur Klein, who won the national prize at the Festival Contest of the National Federation of Music Clubs in Peterboro, N. H., last summer, and who is now on tour; Bianca del Vecchio, Lynette Koletsky and Stuart Ross, who has toured the entire country with Rosenblatt, Eddy Brown and others.

National Opera Club Operatic Evening

Thursday evening, March 25, certain young artists, among them Jeanne Gordon of the Metropolitan Opera Company's forces, will be heard in operatic excerpts, given by the National Opera Club. The fine club choral of twenty-five voices and Mme. De Vere Sapio, Courty Rossi-Diehl, Selma Siegel, Albert Rappaport and Giuseppe Gravina will also take a responsible share in the program. Scenes from "Gloconda" will permit hearing Miss Gordon in a part not yet sung by her at the Broadway opera house; the prison scene from "Faust," and the choral, all combine in what will be an interesting program. Mr. Sapio will conduct, as usual. At the following afternoon meeting American music will be heard, and the closing event will be a grand ball in operatic costumes.

Nina Morgana at Metropolitan

Nina Morgana, the young soprano, formerly of the Chicago Opera Association, will make her first appearance at the Metropolitan Opera House, New York, at the Sunday night concert of March 28.

Lois Ewell to Come Back

Lois Ewell, the well known soprano, of the Century and Aborn opera companies, who has not sung in public for some time, will be heard in a song recital on Tuesday afternoon, April 13.

Over Fifty Concerts for Werrenrath

Fifty-four appearances of importance is the total of Reinald Werrenrath's pre-opera engagements of the present 1919-20 season, and to date there are over twenty more booked to follow as soon as the baritone concludes his operatic season the end of March.

Thomas Chalmers at Ithaca Festival

Thomas Chalmers, the admirable young baritone of the Metropolitan Opera Company, has been engaged to sing the role of Amonasro at a concert performance of "Aida" to be given by Cornell University at Ithaca on May 13 with the Chicago Symphony Orchestra.

Instrumental Trio Rapidly Booked

Advance bookings for the Instrumental Trio, consisting of Harold Bauer, pianist, Pablo Casals, cellist, and Jacques Thibaud, violinist, in February and March, 1921, indicate that this combination will tour as far south as Texas and as far north as Duluth, Minn. Twelve cities have already contracted for this premier attraction.



DR. J. FRED WOLLE,

Conductor of Bethlehem Bach Choir.

val of Music of the Oratorio Society of New York on Saturday afternoon, April 10, in the 71st Regiment Armory.

There will be seven numbers in all, including four chorales sung unaccompanied. The accompaniment of the three chorus numbers will be furnished by the New York Symphony Orchestra.

As the Festival comes immediately after Easter, there will be peculiar appropriateness in the opening selections of the Bach Choir, two choruses from the cantata "Bide With Us" which Bach composed for Easter Monday. The first of these is the opening chorus of the cantata, the second a chorale melody having an elaborate and animated orchestral setting.

Dr. Wolle has chosen four chorales of varied character and appeal for New York presentation. The Easter hymn, "Wake My Heart," will be the first of the unaccompanied numbers. This is from "Ode of Mourning," the beautiful Tombeau which was sung at the Bethlehem Festivals of 1905 and 1918. Next will come the familiar Christmas melody, "How brightly shines the morning star," from the cantata of the same name which will be rendered at the Bach Festival at Lehigh University on May 28-29. The third chorale, "Glory now to Thee be given," is the final number of the cantata, "Sleepers Wake," which will also be given at the coming Bach Festival. This cantata was sung at Bethlehem as the prelude of the six-day Festival of 1903, and again in 1905. The fourth chorale is "World, farewell," the closing number of the cantata, "O teach me, Lord, my days to number," sung in Bethlehem in 1905.

Bach's greatest work, the colossal "Mass in B Minor," will be represented by the chorus, "Cum Sancto Spiritu,"

New Triumphs of the Elshuco Trio

**ELIAS
BREESKIN**

VIOLIN

**WILLEM
WILLEKE**

'CELLO

**AURELIO
GIORNI**

PIANO

NEW YORK

"They played with a variety of effects in color and shading, pervaded always by the ripe musicianship which distinguishes this organization individually and collectively. Their program afforded unlimited scope for the apparently unlimited resources of the trio of artists."—*Evening Mail*.

"An audience of excellent size attested to the interest this organization has succeeded in arousing in New York's musical life, and it is an interest well deserved. The Trio gave admirable performances which were clear and finely articulated."—*Tribune*.

"They are players of individual reputation and merit, who were heard last evening in a program of rare and ideal beauty. In the Tschaiakowsky Trio there was opportunity for each instrument, fully utilized by the performers and recognized by the house in hearty recalls."—*Times*.

"The program was played before a large audience with that customary devotion to their art and that fine care which are characteristic of this Trio."—*Evening Sun*.

PHILADELPHIA

"The ensemble is excellently balanced. The Trio by Lekeu was given a reading of fluency, clarity and refinement. The performance of the Arensky Trio was distinguished for its oneness of feeling and its delicacy of execution. These players are admirably associated."—*Public Ledger*.

"The playing of these men both in solo work and in ensemble was above reproach, their interpretations were musically sane, and their manner of presentation distinctly agreeable. In the Arensky Trio was found copious opportunity for the employment of technical finesse. The Trio could be easily marred by too heroic a treatment, but the artistry of the players insured an exemplary performance."—*Press*.



Photo by Mishkin, N. Y.

CLEVELAND

"All this music was beautifully played by the Elshucos. Finish and elegance of style, clear understanding and appreciation of music in hand, irreproachable ensemble and unfailing unanimity of purpose were revealed in every one of the evening's presentments. *Memory does not recall a more satisfying performance of music written for piano and strings.* There was hearty applause after every number."—*James H. Rogers in the Plain Dealer*.

"They gave one of the finest expositions of ensemble playing heard this season. The co-ordination of the several instruments was of unusual perfection, both as to executive unanimity and the dominance of the three instruments. The Brahms Trio was given in a style that assured an evening of unreserved enjoyment. The Andrae excerpts went with a delicacy of tonal treatment and executive brilliancy that was electrifying. The Arensky Trio that closed the program made a fitting climax to an exceptionally interesting and brilliant concert, its *Scherzo* being as fine a sample of artistic co-operation as one would care to hear. The work of the Trio was as near perfection as one is likely to hear."—*Wilson G. Smith in the Press*.

PITTSBURGH

"The Elshuco Trio gave a concert last night in Carnegie Hall that was one of the high-water marks of a flood season. For their remarkable readings, the large audience gave the Trio five recalls."—*Post*.

"The concert proved delightful throughout. The Trio's splendid ensemble playing showed they are equipped with admirable technic and that they possess a complete understanding of the requirements of a recital of this nature, their well-balanced tone and exquisite shading creating an almost perfect ensemble."—*Press*.

"The Arensky Trio won the audience by the vivacity and the perfection of its rendition, while the *Elegia* was thrilling in its wealth of sincere feeling."—*Despatch*.

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VICTOR KOLAR CONDUCTS HIS "LYRIC SUITE" IN DETROIT

Assistant Symphony Director's Work Received with Great Enthusiasm at First Hearing—Pablo Casals Exhibits Skill at Tenth Subscription Concerts—Winifred Christie Heard at "Pop"—Ysaie and Elman Joint Recital a Notable Event—Tetrazzini Arouses Enthusiasm—Lenten Concerts at Hotel Statler—Tuesday Musicales Presents Graham Harriss

Detroit, Mich., March 5, 1920.—The "Pop" concert given February 22, the first of the second series of Sunday afternoon concerts, brought out a capacity house. Victor Kolar conducted, and his "Lyric Suite" was given its first hearing in Detroit. Mr. Kolar's work both as conductor and composer is always interesting and the suite was not only received with much approval by the audience, but received enthusiastic comments from various critics. Bendetson Netzorg, a local pianist, was the soloist, and chose for his number Mozart's concerto in A major, No. 23, playing it with the technical and interpretative ability and the intelligence that always characterizes his playing. The program opened with David Stanley Smith's overture to "Prince Hal" and closed with the "Carnival" overture by Dvorak.

CASALS EXHIBITS SKILL WITH SYMPHONY.

The tenth pair of subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall, Thursday evening, February 26, and Saturday afternoon, February 28, served to introduce Pablo Casals, cellist, as soloist. The program opened with the Beethoven "Pastorale" symphony, the beauties of which were skillfully made manifest under the baton of Ossip Gabrilowitch. The Haydn concerto in D major for cello and orchestra followed. Mr. Casals is no stranger to Detroit, but he probably never has been heard to greater advantage. The numerous recalls at the close of the number showed the appreciation of the audience. The program closed with Hadley's "Salome," conducted by Victor Kolar, who had rehearsed the orchestra in it.

WINIFRED CHRISTIE SOLOIST AT "POP."

The second "Pop" concert, February 29, was conducted by Mr. Gabrilowitch, with Winifred Christie, pianist, as soloist. She played the Beethoven concerto in G major, op. 58, No. 4, and there was much to commend in her work. The orchestral numbers were the overture to "Der Freischütz," the prelude and Love Death from "Tristan and Isolde," and the overture to "Tannhäuser," all of which were given so superbly that the audience was aroused to a high pitch of enthusiasm, and at the close of the second number the applause was so insistent that the orchestra was brought to its feet to acknowledge it.

YSAIE AND ELMAN IN JOINT RECITAL.

One of the rare events in the musical life of the city was afforded when the Central Concert Company presented two of the world's greatest violinists, Eugene Ysaie and Mischa Elman, in a joint recital at the Arcadia, Tuesday evening, February 17. A large audience availed itself of the privilege to hear these two, each in his way a prime favorite with the public. Mature artistry and the fire and exuberance of youth made an interesting combination, and this, with the opportunity to listen to compositions heard but seldom, united to make an evening of unadulterated delight. Not the least feature of the event were the splendid accompaniments of Josef Bonime. The program included concertante, D major, Mozart; concerto in D minor, Bach, and concertante, Molique suite for two violins, op. 71, Moszkowski.

TETRAZZINI AROUSES ENTHUSIASM.

Thursday evening, February 26, Luisa Tetrazzini was presented at the Arcadia by the Central Concert Company. A large audience listened with enthusiasm to the program presented. Despite a severe cold, the prima donna apparently captivated her listeners, who applauded her singing. Everyone present visibly and audibly enjoyed the occasion. Mme. Tetrazzini was ably assisted by Mayo Wadler, violinist, and Pietro Cimara, pianist.

LENTEN CONCERTS AT THE HOTEL STATLER.

A series of Lenten concerts is being given Friday mornings at the Hotel Statler, under the auspices of the Junior League, a group of society girls. The first was a joint recital by Albert Spalding, violinist, and Lois Johnston, soprano. Owing to some mistake, many of the tickets did not reach the purchasers in time for the concert, so that

the attendance was rather small; but the second, February 27, a piano recital by Ossip Gabrilowitch, attracted a splendid audience who listened with rapt attention and manifested approval of a well chosen and beautifully interpreted program.

TUESDAY MUSICALS PRESENTS GRAHAM HARRISS.

At its seventh morning concert, Tuesday, February 24, the Tuesday Musicales presented Graham Harriss, violinist of the Detroit Orchestra, as assisting soloist. He played the Cecil Burleigh concerto in E minor, op. 25, and "Romance," D'Ambrosia; "Legende," Wieniawski; "La Chasse," Cartier-Kreiser, and "From the Canebrake," Samuel Gardner. Mr. Harriss is a very promising young violinist with a virile tone, facile technique, and considerable interpretative ability. He seems to take his work seriously and should go far in his chosen profession. He was one of the prize winners in the contest held in Birmingham by the National Federation of Musical Clubs. Margaret Mannebach, pianist, proved an able assistant.

Lois Johnston, soprano, sang three interesting songs by Ossip Gabrilowitch—"I Love Her Gentle Forehead," "Good Bye" and "The New Day." She was accompanied by Elizabeth Ruhlman. Marjorie Deyo opened the program with paraphrase de concert from "Eugene Onegin," Tchaikowsky-Pabst. J. M. S.

People's Liberty Chorus' Second Concert

The second concert of the People's Liberty Chorus will be given at Carnegie Hall tomorrow evening, March 26. The chorus will be supported by sixty

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members of the New Symphony Orchestra of the Musicians' New Orchestra Society. L. Camilleri, the conductor of the People's Liberty Chorus, will conduct the chorus and also the orchestra, which will give a number of classic selections. The chorus will sing, among other numbers, a group of home songs which include "Drink to Me Only with Thine Eyes," "The Minstrel Boy" and Sullivan's "O Hush Thee, My Baby." These groups of home songs, in which the audience sings with the chorus, are an innovation in a concert program, an innovation which the audience seemed to enjoy greatly on the occasion of the first concert of the People's Liberty Chorus in Carnegie Hall.

Mr. Camilleri, who originated the People's Liberty Chorus movement, believes firmly that one of the best ways for people to become acquainted with each other is for them to sing together. Judging from the friendly atmosphere which one feels on entering the High School of Commerce, where the chorus rehearses weekly, people not only become acquainted with each other in the People's Liberty Chorus, but grow to like each other as well.

GRAINGER COMPOSITIONS STIR AUDIENCE IN MINNEAPOLIS

Composer Also Enjoyed as Symphony Soloist—Orchestra Members Play Solos at Sunday Concert—Harp, English and French Horns Displayed at Third of Young People's Series

Minneapolis, Minn., March 6, 1920.—The Minneapolis Symphony Orchestra concert of February 27 at the Auditorium was heard by an audience that packed the house, and unbounded enthusiasm prevailed. The orchestra has probably never played the Beethoven eighth symphony better than on this occasion.

Percy Grainger, the soloist, played the Tchaikowsky concerto, No. 1, in a masterly manner, and was accorded an enthusiastic ovation. Mr. Grainger later conducted the orchestra in two of his own works—the "Children's March" and "Colonial Song"—Mr. Oberhoffer presiding at the piano. These compositions met with the sincere approval of the audience. The two leaders then exchanged places and Mr. Grainger played the piano for the "Gum Suckers March" while Mr. Oberhoffer directed. In response to insistent encores the "Juba Dance," Nathaniel Dett, and two other Grainger works, "Shepherd's Hey" and "Polly on the Shore," were given.

ORCHESTRA MEMBERS HEARD AS SOLOISTS.

At the orchestral concert given on Sunday, February 29, at the Auditorium, the large audience present was given the opportunity of hearing one of the Symphony's first violinists, Henry Rittmeister, who gave the Vieuxtemps ballad and polonaise in a highly creditable manner. Richard Lindenhahn was heard in a noteworthy reading of the nocturne for French horn and orchestra, by Roesel.

The orchestra offered the Liszt polonaise No. 2, in E major, the Kalinnikoff symphony No. 1, in G minor, and three Hungarian dances by Brahms. Mr. Oberhoffer directed his forces with his usual authority.

THIRD YOUNG PEOPLE'S CONCERT.

The third of the series of young people's concerts being given by the Minneapolis Symphony Orchestra at the Auditorium took place March 5, when the French horn, English horn and harp were the instruments under discussion. Mr. Oberhoffer gave the history of the instruments, and in his program displayed the possibilities of each.

The nocturne from Mendelssohn's "Midsummer Night's Dream" opened the program, the delightful minuet from the G minor symphony of Mozart following. Other numbers were the Beethoven overture to "Fidelio"; "The Swan of Tuonela," Sibelius; the scherzo from the "Eroica" symphony, Beethoven, and Weber's overture to "Freischütz." Henry Williams played the Dubois fantasy for harp and orchestra so beautifully that he was forced to respond to many recalls and finally played a short solo for the delighted youngsters.

Mr. Oberhoffer's talks have proved tremendously instructive, the pupils having been prepared beforehand by a bulletin, issued by Agnes Fryberger, which covers every detail of history in connection with the instrument and the composition to be studied. Real musical culture will be the outcome of such careful work. R. A.

Enrica Clay Dillon Lectures at Bridgeport, Conn.

Enrica Clay Dillon, whose splendid dramatic coaching with many of the Metropolitan's leading singers and others prominently before the New York public, is attracting more and more the attention and interest of operatic artists and students, was engaged by Mrs. Susan Hawley Davies, of Bridgeport, Conn., for an invitation lecture at the Stratfield Hotel. It was attended by a large and appreciative audience, among which were many professional men and women, and members of the leading woman's clubs of Bridgeport, who enjoyed greatly Miss Dillon's discourse on "The Art of Expression" and the necessity of its cultivation, particularly for the operatic singer.

Claussen Concertizing in New England States

Under the auspices of the Swedish newspaper Svea, which has its headquarters in Worcester, Mass., Julia Claussen, the Swedish mezzo soprano of the Metropolitan Opera Company, will appear in concert in the following New England cities during March and April: Worcester, Boston, Brockton and Springfield, Mass.; New Haven, Bridgeport and Hartford, Conn.; and Providence, R. I. Mme. Claussen interrupted this tour to come back to New York and give a recital at Aeolian Hall on Thursday afternoon, March 18.

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WHAT BUENOS AIRES SAID:

La Nacion, Buenos Aires, Aug. 6, 1919:

"..... A perfect technique, secure and ardent pulsation, admirable ease in the use of the pedals, the artist was able to assert a marvelous art and draw from the magnificent instrument all the beautiful sonorities of which it is capable. From the most delicate subtleties of a pianissimo to the passion of her fortissimos Mme. Mero must be counted among the great contemporary pianists, for she gives to the piano rich life in vibrations of an imponderable richness of technique, and her interpretations of the works which are not only original but of a rare merit."

La Razon, Buenos Aires, Aug. 5, 1919:

"Mme. Yolanda Mero, the Hungarian pianist, was presented yesterday at the Odeon, obtaining a warm triumph. The mistress of a technique surely extraordinary by reason of its celerity and exactness and of lovely temperament, Mme. Mero well might attain the plenitude of sonority, as well as the most delicate tonal colorings. . . . She received applause from the part of her select audience which recognized in Mme. Mero an artist worthy of occupying a place in the first rank of virtuosos that have visited us."

Tribuna Espanola, Buenos Aires, Aug. 5, 1919:

"One may with certainty say that in her first audition Mme. Mero has sufficiently justified the highest praise of her execution, interpretation and superb artistry. She dominates her instrument absolutely. Technically her executions are impeccable—and carefully too the pianist chose a program which conclusively proved this—is endowed with a temperament of vast resources which reveals from the amplitude of this means great equilibrium which permits her to be distinctly a faithful interpreter of classics and an intelligent and passionate player of the known works that are illuminated with her irreproachable and individual art. . . . The Barcarolle Nocturne and Waltz of Chopin, the last finely repeated before the insistent demands of the audience, served to prove the elegance and delicacy with which she can interpret the lyrical, while the Etude and Scherzo show the force with which on occasion she also can use."

Idea Nacional, Buenos Aires, Aug. 5, 1919:

"Yolanda Mero is an artist of temperament, who possesses an exquisitely interpretative soul, power of expression and complete domination over technique and an extraordinary sense of harmony."

El Diario Espanol, Buenos Aires, Aug. 9, 1919:

"Where Mme. Mero rose to greatest heights was in her stupendous playing of the Sixth Liszt Rhapsody, which won for her a pro-



From a painting by Mark.

longed salvos of applause and which forced her to add several numbers to her program in order to satiate the manifestations of the public."

El Diario, Buenos Aires, Aug. 9, 1919:

"Her interpretation of Beethoven was splendid in warmth, in sentiment, in technique, in everything, in fact, resulting in a perfect comprehension of the spirit of the composer. Mme. Mero has an extraordinary sense of rhythm, a flexibility rarely surpassed, and she draws from the piano tonal effects which make of this dry instrument an orchestra."

La Razon, Buenos Aires, Aug. 12, 1919:

"In the second concert given yesterday in the Odeon Mme. Yolanda Mero conclusively proved her heights as a pianist by interpreting the formidable Sonata, Op. 111, of Beethoven with magnificent technical surety and concentrated emotion."

La Epoca, Buenos Aires, Aug. 12, 1919:

"The third concert of that superior Hungarian pianist, Mme. Mero, was a new and definite triumph, and well justified. The piano was lifted to great sonorities . . . for to ease the means which familiarize the spirit of the great works is the highest purpose of a pianist. . . . Thanks to her exquisite touch, to her clear and limpid technique that never fails her and above all to her exquisite interpretation."

HOW MONTEVIDEO EXPRESSED ITSELF:

El Dia, Montevideo, Aug. 16, 1919:

"It would not be fitting to say that Mme. Yolanda Mero is the 'best pianist in the world.' This phrase has been so abused that it has lost all its meaning. The world is broad and it is not an easy task furthermore to judge comparatively the merits of the artist who visited us, above all when there are so many that we have not had the occasion of knowing and whose merits probably we will never be able to appreciate. What can be said, however, and that we can conscientiously declare in this case is that we have before us an admirable pianist not only as an interpreter, mistress of an irreproachable technique, but also an intelligent musician, a sensitive artist who expresses herself with exquisite delicacy."

La Razon, Montevideo, Aug. 16, 1919:

"The concert by the Hungarian pianist, Mme. Yolanda Mero, was a surprise to our public—a considerable surprise, one may say. Before the critics of Buenos Aires had told us of the unusual interpretative ability, that marked personality of this distinguished artist, the name of this artist was practically unknown to those who take a serious interest in artistic matters. . . . She sat before the piano as if there were no public before her and completely absorbed and isolated, she conversed intimately with the composers of her devotion, calling up before her Bach, Chopin, Liszt or Debussy."

El Dia, Montevideo, Aug. 17, 1919:

"Mme. Mero is one of the most delicate interpreters of the piano that we have heard and her delicacy is not as one would suppose, a manifestation of her femininity. On hearing her play one forgets completely that she is a woman and admires only her energetic interpretations at all times virile, which show a grand temperament and an individual personality well defined. But there is more than energy and the necessary vigor in this interpretation from the piano. Marvelous effects and incomparable force."

El Pais, Montevideo, August 16, 1919:

"The European critics and those of Buenos Aires have spoken much of the artistic qualities of the interesting Hungarian pianist and we must confess that these were plainly confirmed after her magnificent recital of last night. Mme. Mero, whose perfect technique demands the attention of those who understand the difficulties of the instrument which she manages with such mastery, drawing forth rich sonorities of timbre and of a plaintive purity, showing an ease in the use of the pedals that is uncommon."

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NEW YORK CONCERTS

SUNDAY, MARCH 14

New York Symphony Orchestra

The seventh Sunday afternoon concert of the Symphony Orchestra drew a large audience to Aeolian Hall, March 14. Conductor Damrosch gave a stirring reading of a Wagner program made up of the "Rienzi" overture, prelude to "Lohengrin," "Bacchanale" from "Tannhäuser," "Love Music" from Act II of "Tristan," "Dance of the Apprentices" from "Mastersingers," prelude and "Good Friday Spell" (Gustave Tinlot playing the violin solo) from "Parsifal," "Dusk of the Gods," Siegfried's "Rhine Journey," and "Ride of the Valkyries" from "Valkyrie."

In his solo, Concertmaster Tinlot, showed the same fine technic and beautiful quality of tone for which he has become so well liked by symphony orchestra audiences.

MONDAY, MARCH 15

Raymond Havens, Pianist

Raymond Havens, the well known Boston pianist, gave a recital in Aeolian Hall on Monday afternoon, March 15. Mr. Havens' program was made up of "La Triomphante," Rameau; sonata in D major, Scarlatti; fantasia in C major, Schubert; John Alden Carpenter's "Little Indian" and "Little Dancer"; toccata, op. 7, Schumann; a group of Chopin numbers comprising etudes in E major and C sharp minor, ballade in G minor, nocturne in F major and waltz in A flat major; "Le Vent," Alkan; "Ave Maria," Schubert-Liszt, and "La Campanella," Paganini-Liszt. His playing won the admiration of a fair sized audience, which applauded the artist enthusiastically and recalled him many times.

TUESDAY, MARCH 16

The Beethoven Association

Beethoven surely would have been very pleased could he have heard himself receive two encores at the fifth concert of the Beethoven Association at Aeolian Hall on the evening of March 16. The Chorus of Dervishes from "The Ruins of Athens" was redemanded, as was the Turkish march from the same work. Played too rapidly, as Sam Franko, who conducted throughout the evening, took it, it could be recommended as a one step with great chances for popularity. The striking thing about these two numbers is their absolute modernity and their clever orchestral effects. The choral parts

of the Chorus of Dervishes and the march, which preceded it, were rendered by singers from the Schola Cantorum. It is sincerely to be hoped that Kurt Schindler, leader of that organization, was present to learn how well his singers can do under a skilled conductor. Certainly under his eccentric baton they never display half the excellence they showed Tuesday evening.

Next came a serenade for the flute, violin and viola, a masterly work of utmost delicacy and charm, played splendidly by Georges Barrere, Gustave Tinlot and Rene Pollain. Then followed a rondo in B flat major for piano and orchestra, thought to be, perhaps, a study for the concerto in that key. Rudolph Ganz lent his skill to vivifying it, but if it really was intended for the concerto, Beethoven did well to abandon it. It was by no means his best or even his second best manner.

After this, George Hamlin sang the song cycle, "To My Distant Beloved," in English, with Rudolph Ganz accompanying. It would be hard to imagine a finer presentation of the cycle given by these two meticulously correct artists, but Beethoven's art was not that of the song writer's.

To end the concert came the "Cantata on the Death of a Hero," which had its first performance in America. It has seldom been done anywhere else. It was, in fact, lost for a long time and only brought to public attention about 1884. The work was written in March, 1796, for the commemorative service of the death of Emperor Joseph II of Austria (the same gentleman for whose entertainment Mozart wrote "Les Petits Riens"), when Beethoven was only twenty years old. The text, written by a young theologian, Severin Anton Averdonk, is ridiculously inflated, but some of the bombast had been removed in the English translation by H. E. Krehbiel. Some of the music is in the best Beethoven manner, a fact which he recognized by taking some of it fifteen years later to use in "Fidelio," but much of it, needless to say, is not up to the master's higher standard. It was sympathetically led by Mr. Franko and excellently sung by the chorus, with Julia Griffith, soprano, and Fred Patton in the solo parts.

New York Mozart Society—

Fitziu and Graveure, Soloists

An audience of distinguished social appearance filled the grand ballroom, Hotel Astor, March 16, to hear the second concert of the season of the Mozart Society,

Mrs. Noble McConnell, founder and president, Richard T. Percy, conductor. The choral has made fine strides since the first concert. "Elfin Frolic" (Foster) was sung with such dainty effect that it had to be repeated; Dickinson's beautiful "Music When Soft Voices Die" was done with great refinement of expression, and Lang's "Song of Three Sisters," with orchestra, was perhaps the best choral achievement of the concert. "A Tragic Tale" (Fox) was humorously given, and Wagner's "Spinning Chorus," with alto solo delightfully rendered by Margaret Weaver, closed the concert.

Anna Fitziu and Louis Graveure sang themselves right into the hearts of the audience; two soloists seldom so completely satisfy. Miss Fitziu in an appropriate green-white gown (next day was St. Patrick's), brilliant in voice and personality, scintillated with many charms. She gave her numbers with such pleasing effect that she had to grant these encores: "The Cuckoo," "Rose in Bud" and that old time favorite, "The Kiss Waltz" (with orchestra), which the audience received with acclaim. Her singing of the "Bird Song" ("I Pagliacci") brought forth thrilling high tones, and a roar of applause followed it. No less was Mr. Graveure liked, applauded and recalled. "Vision Fugitive" was beautifully sung, followed by an encore, Dvorák's "Songs My Mother Taught Me." The humor of "The Leprechaun," his beautiful half voice in "Speaks" "Sylvia" (repeated), his Bispham-like articulation—all this pleased immensely, leading to more encores, of both breadth and tenderness. Bryceson Treharne played his accompaniments, and Charles Gilbert Spross officiated for Miss Fitziu, both men giving of their very best.

Following the concert Nicholas Orlando furnished splendid dancing music with an orchestra of seventeen players, notable among them being a xylophone artist. The courtesy of the platform was extended the Mozart Society member, Mrs. Frank H. Scardefield, distinguished grand matron of the Eastern Star.

The sixth afternoon musicale will occur April 10, at 2 p. m., and the annual breakfast will be in the form of a "Springtime Festival in Pastels," Saturday, May 1, at noon.

Adele Parkhurst, Soprano

Adele Parkhurst, soprano, who was heard in New York last season, gave a recital in Aeolian Hall on Tuesday afternoon, March 16. Her program was made up of songs by Scarlatti, Haydn, Attey, Graun, Franz, Chopin, Granados, Decreus, Moret, Rabaud, Leroux, Marziale, Georges, Curran, Ganz and Hageman. The two songs by Moret, "Le Nelumbo" and "Griserie de Roses" as well as Leroux's "Le Delire," were sung for the first time. Miss Parkhurst's work was sincerely applauded by a large and representative audience. Francis Moore rendered sympathetic accompaniments.

WEDNESDAY, MARCH 17

Katharine Goodson, Pianist

Katharine Goodson's second recital in Aeolian Hall was an all-Chopin program which required not a full hour. Group one included the G major nocturne, preludes in C major and F major and the B flat minor scherzo. The second group had studies in A flat, F major and F minor from op. 25, a mazurka in A minor and waltzes in C sharp minor and A flat major, op. 42. The last group included the A flat ballade, the berceuse and the A flat polonaise.

Just as Mme. Goodson had chosen to begin her former recital in the quiet beauty of Schumann's "Scenes from Childhood," she began her Chopin recital in the fine moderation and full musical quality of the G major nocturne. The preludes followed in the same play for beauty alone. Contrasting those, the scherzo, the ballade and the polonaise furnished ample occasion for brilliancy. The artist's wonderful development of a light but firm finger technic which proved so attractive in a half dozen character pieces of the former program was most beautifully in place for the Chopin studies. It was an afternoon of wholesome fancy, and, as on the former occasion, the audience remained to demand and hear numerous additions to the program.

THURSDAY, MARCH 18

Boston Symphony Orchestra

The Boston Symphony Orchestra kept faith with its New York subscribers and, despite the strike which took thirty odd players away, came to New York for its scheduled concerts last week, the first taking place at Carnegie Hall on Thursday evening, March 18. The program was entirely changed from that originally announced, the especial disappointment being the necessary abandonment of the Carpenter concertino for piano and orchestra, which was to have been played for the first time here with E. Robert Schmitz doing the piano part. The program as it finally emerged was made up of Beethoven's fourth symphony and several concert arrangements from Wagner operas.

In place of the accustomed sixteen first violins there were ten, with nine seconds and nine violas, eight cellos

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and six double basses. The wood wind was there in full and the brasses lack nothing but the tuba. The symphony was entirely effective with this combination and excellently played. The only passages where the absence of some of the strings was noticeable were in the Lohengrin prelude and the "Welcome to Hans Sachs" from "The Mastersingers." Under the circumstances detailed criticism would be out of place. It may have been the exigencies of the occasion that compelled Mr. Monteux to follow "A Siegfried Idyll" with the "Forest Murmurs," a decidedly soporific combination.

It was interesting to watch the musicians "doubling in the brass. If memory is not treacherous, it was the third bassoon who came down to play the Glockenspiel; the third oboe who dangled the triangle most gracefully, and a viola player not only doubled, but tripled, most competently, clanging the cymbals and performing with agility and adroitness on the xylophone. With such handy men about the house, the Boston Orchestra can never go permanently on the rocks.

Alexander Sklarevski, Pianist

Alexander Sklarevski, the latest of the many Russian pianists to arrive in the metropolis, gave a debut recital in Aeolian Hall on Thursday evening, March 18. Mr. Sklarevski, who held the position as director of the Imperial Russian Conservatory of Music in Saratov, enjoys an enviable reputation in his native country. His debut in New York, therefore, was looked forward to with pleasurable anticipation.

An unusually large and interested audience at once discovered in him an artist and musician of extraordinary gifts. His technic is prodigious, his phrasing effective and his interpretations musically. The new pianist offered a program comprising Bach's fantasia and double fugue in A minor; thirty-two variations in C minor, Beethoven; Chopin's nocturne in F sharp major, waltz in A flat major and polonaise in A flat major; a group of Scriabine numbers consisting of nine preludes, "Album Page," op. 45; three etudes, op. 8 and 42, and the fourth sonata, op. 30, and a closing group was devoted to Liszt—"Death of Isolde," capriccio in B minor (which had to be repeated), and the well known "Rakoczy" march.

Mr. Sklarevski, who intends to locate permanently in New York, will undoubtedly gain a following equal to the one he enjoyed in Russia, as his straightforward and musicianly performance won the approval of all. Recall after recall was accorded him, and at the conclusion of the program numbers he was obliged to give seven encores.

John Powell and George Harris, Jr.

John Powell, the American pianist and composer, talked about American composers, a possible "American School," and played accompaniments for George Harris, Jr., tenor, at a well attended matinee in the Princess Theater March 18. He lectured on politico-artistic affairs in most interesting fashion, believing neither in Negro nor Indian melodies as a foundation for such a school. Nor does he think that Americans who would imitate the startling idiosyncrasies of Ravel, Stravinsky and Debussy are on the right track in founding a distinct school. Altogether he gave a thoroughly analytical criticism of present-day attempts along lines of American-made music, and was frequently interrupted with applause. "How can real American music spring from foreign-born musicians, or from those born here, but living localized lives?" said he (outburst of applause). He showed wide views and an understanding built on observation which commended his talk to all.

Part II of the program consisted of English and American folk songs, collected and arranged by Cecil Sharp, John Powell, and some of the Brockway "Lonesome Tunes," sung by Mr. Harris, to the skilled accompaniment of Mr. Powell. "Wraggle-Taggle Gypsies," "Blow Away" and the dramatic "Lord Rendal" were most applauded of the first group. The humor of "O, No, John!" with its Haydnish spirit, and "Seventeen, Come Sunday," both Powell's arrangements, were acutely brought out by Mr. Harris. His distinct articulation and transfer of the spirit of each song to the audience was most unusual, showing a mental and musical conception of fine degree.

Julia Claussen, Mezzo-Soprano

Julia Claussen's song recital in Aeolian Hall proved to be one of the most inspiring of the season. The artist succeeded in bringing together a program representing practically every nation, without failing in any detail of homogeneity. In their order the composers were Lully, Scarlatti, Haydn, Beethoven, Schubert, Brahms, Liszt, Balakireff, Arensky, Rachmaninoff, Sjögren (Swedish), Backer-Grøndahl (Norwegian), Hagemann, Carpenter and Cadman. With the fine lyric beauty of Lully's "Bois Epais" the artist's voice already showed influence of Italian vocal tradition. Continuing through the program, her voice, her temper and her feeling proved adaptable and adequate to every school, and the Brahms "Sapphic Ode" (in English) was persistently redemanded but not repeated. Of the modern songs, Rachmaninoff's "Songs of Grusinia" and Agathe Backer-Grøndahl's "Queen of My Heart" ("Til mit hjertes Dronning") were among the greatest in scope as well as of fine inspiration and interesting compositional detail. Hagemann's "Do Not Go" and Carpenter's "Day Is No More" are of fine character, and it was especially pleasing to see how impressively Cadman's "Moon Drops Low" served as a true climax to such a perfectly organized program.

Aeolian Hall was filled almost to capacity by an audience which showed warmest appreciation throughout.

FRIDAY, MARCH 19

Helen Zagat and Hans Barth

A small but very appreciative audience heard the joint recital of dancing and piano music, given at the Little Theater March 19, by Helen Zagat, dancer, and Hans Barth, pianist. Mr. Barth played works by Chopin, MacDowell and others, giving especial pleasure with his light-

ness and speed in MacDowell's "Shadow Dance" and the Chopin study in C minor. He also played several delicate piano obligati for the dancer, her last encores being notable in this respect. Miss Zagat dances with ease and grace, not unusual nowadays, but more than many she has the imagination to translate feeling, such as sorrow, pleading, anger, happiness, into her lithe body, and express it so that all may understand. A manuscript prelude was played by the composer, Isabel Swift, in which the young composer showed ability to imitate Stravinsky, Debussy and Ornstein.

Oliver Denton, Pianist

On Friday afternoon, March 19, Aeolian Hall held a large and responsive audience, when Oliver Denton was heard in another of his interesting recitals. Upon this occasion Mr. Denton elected to play the not frequently heard Beethoven sonata, op. 10, No. 2, and his rendition of it was indeed worthy, winning the warm approval of his hearers. This was followed by three "Songs Without Words," Mendelssohn, and the same composer's scherzo, a capriccio in F sharp minor. The Schumann "Etudes Symphoniques" were exceedingly well performed and served to reveal many of the qualities that have placed Mr. Denton among the prominent keyboard artists of the day. His last group included capriccio, op. 10, Ernest Hutcheson; etude, op. 8, No. 10, Scriabine, and "Triana," Albeniz. Oliver Denton plays in a crisp and clean cut manner.

He resorts to no tricks, but offers what he has to give his audience in a straightforward style. He is well equipped technically and is a thorough musician.

SATURDAY, MARCH 20

Germaine Schnitzer, Pianist

Germaine Schnitzer brought her series of three piano recitals to a grand climax with a program including the sixth sonata by Paradies (1710-1792), the Schumann "Carnaval," the well known Schubert impromptu variations, a scherzo-valse by Chabrier, the second and sixth waltzes from the Brahms op. 39, a Rachmaninoff barcarolle, the very brilliant toccata by Saint-Saëns, and the ninth rhapsody ("Pesth Carnaval") by Liszt.

The Paradies sonata, which began the recital, is a fine morsel from the olden time. Its bright melody goes agreeably in thirds, and comes to effective change during the four minutes needed for rendition. While Mme. Schnitzer's programs have always shown her devotion to Schumann, there has never been an occasion when she played his works any more beautifully than in the "Carnaval." She took all needed leisure to bring out every phase of character in reflection and poise, yet there was crisp and sprightly rhythm everywhere. The public followed so intently as to forget and interrupt with applause at the second incident of the Schumann "Carnaval," as

(Continued on page 43.)

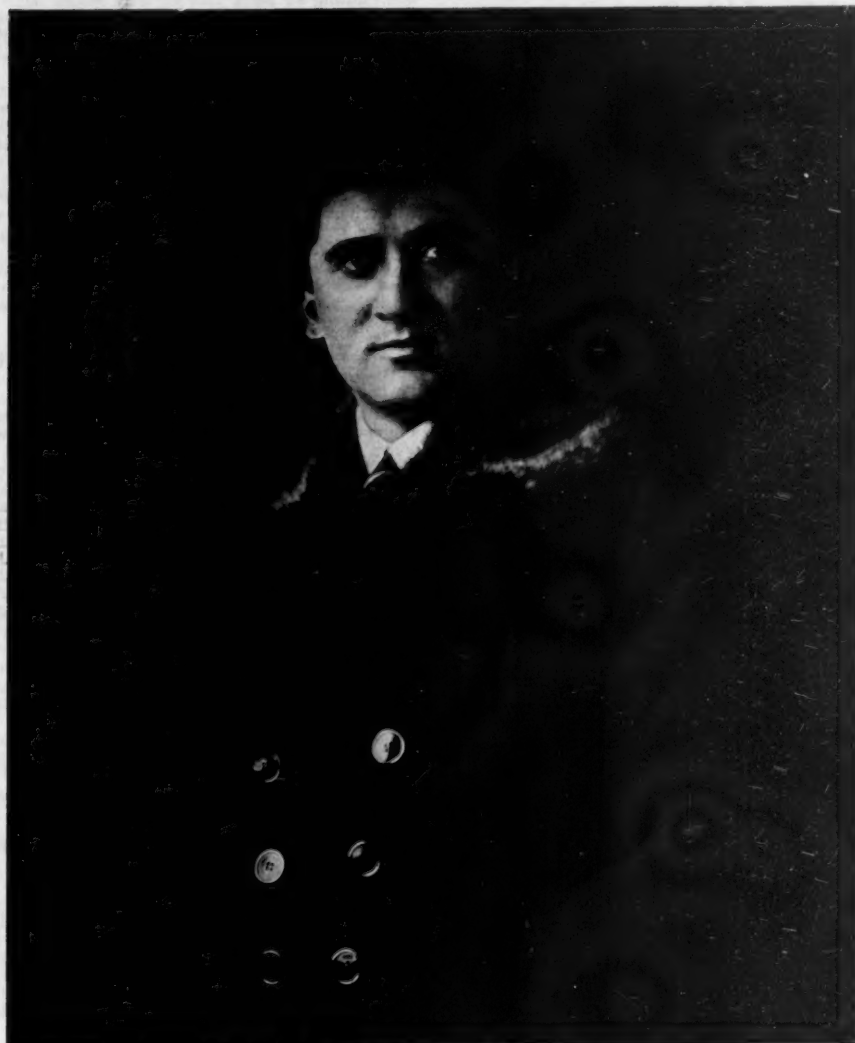


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Barbara Maurel Warms Cold Jacksonville

Barbara Maurel, the favorite concert mezzo-soprano, was engaged for a recital at Jacksonville, Fla., and had the misfortune to strike one of those cold snaps that never strike the Southern State, according to testimony of the inhabitants, but nevertheless always seem to be there when the Northern visitor drops down in search of a bit of winter heat. The Florida Metropolis (March 2), Jacksonville, was enthusiastic about her art, which succeeded in warming up her audience, notwithstanding the temperature. Said its critic, James Ravencroft:

"Every singer has one song which he can sing or she can sing as no other singer in the world can. Barbara Maurel's song is 'By the Waters of Minnetonka.' She sang it last night at the Duval Theater, and made its melody haunting, never to be forgotten, great. Its wild, free strains seem to be naturally attuned to her. In this song the dulcet tones of her rich mezzo-soprano approach very close, if not quite, to genius. In those notes the glistening, seeking ear can almost hear the 'voice within the voice,' the song within the song. To hear her sing this song is both a pleasure and a privilege.

"In her closing group, besides her 'song of songs,' 'By the Waters of Minnetonka,' was another in which she endears herself to you, and which, taking air, words and accompaniment together, was her next best number of the concert. It is the 'Song of the Chimes.' She sang it with a depth of sweetness and a naturalness that were very charming. Miss Maurel concluded with 'Take Me Back to Ole Virginny,' one of her most popular records—why, all could readily understand when she had finished."

A Few of John Quine's Dates

John Quine has to his credit a season of many important engagements, among which was an appearance with the Worcester Symphony Orchestra, when he substituted for Florence Hinkle, and a joint recital with Otilie Schilling at the Boston Athletic Club in that city. He also gave a program at the Y. M. C. A. in Springfield, Mass. On

March 5 Mr. Quine substituted for De Gogorza at Washington, D. C., where with Greta Masson he was the eighth attraction of the Ten Star Concerts. He was received with much enthusiasm and was called upon to add six encores. March 18 the singer is scheduled to appear with Mabel Garrison in Omaha, Neb., again substituting for De Gogorza.

Van Dresser in "Gasp" Airplane Flight

Marcia Van Dresser, whose recital will be given at Aeolian Hall, Monday, March 29, has just returned from a southern trip, where she has been making several hydroplane flights with Captain McCullough, the well known pilot who crossed the Atlantic in one of the N-Cs.

"Someone asked me, on alighting," said Miss Van Dresser, "whether I thought the trip affected my voice. 'I most certainly think so,' I answered, for it took it away completely. However, I think it has sufficiently recovered at present, so that I need not fear about it any longer. But the trips really were wonderful. One of them was very exciting, although it lasted but fifteen minutes. We flew at a rate of seventy miles an hour, and, according to our captain, we registered a height of 1,200 feet. It was a very gaspy affair, and I must admit that Miss Norman, who accompanied me, and I were both very glad when we landed down again. We had covered a great deal of territory, having gone down around the famous Palm Beach inlet, out over the sea, and back up over the lake, high over the hotels, and finally alighted again down on to the water. I was not exactly dizzy—in fact, I could say I was almost seasick, because it was a very bumpy affair, as there was a strong west wind blowing, and it seemed, when hitting air puffs, that we were hitting huge rocks in the sea, and at other times, it felt as if we surely must tip over. I had the sensation of being in a terrific battle against some invisible force. But it was very exciting and well worth the experience."

Miss Van Dresser sang at the opening of the new music room at "Al Poniente," Joseph Riter's house, which is a mile up the trail from Palm Beach. The music room, which has just been completed, is a very beautiful one, being partly Spanish, and partly Italian in decoration. It is by Beryl Hoffman, the ceiling and grill by Chandler, and the magnificent curtain for the stage by Wycks. The auditorium is fully equipped for concert purposes, having a huge organ and two Steinway pianos. It has equipment for dramatic and movie plays as well.

Henri Deering not only played the accompaniments at Miss Van Dresser's recital, but contributed several exquisitely played solo numbers.

Verdi Club Gives Musical Morning

The usual gathering of prominent women crowded the Waldorf-Astoria banquet rooms March 3, when a program of much interest was given under the leadership of Florence Foster Jenkins, founder and president of the Verdi Club. She introduced in gracious manner, the New York Trio (Messrs. Guidi, violin; Van Vliet, cello and Adler, piano) which opened and closed the program. This organization was heard in a delightful performance of Haydn's first trio and reached artistic heights in Tchaikovsky's big trio "In Memory of a Great Artist." Francesca Marni, soprano, although troubled with a cold, sang Verdi's "Ritorna Vincitor" excellently. Giovanni Fobert, baritone, sang and Mr. Guido played soulfully and with brilliance, works by Wieniawski, Kreisler, Schubert and Nachez. Mr. Van Vliet made a fine impression with an Andalusian serenade by Kaempff; it quite captivated the audience. Not on the printed program was Suzanne Zimmerman, soprano, who was introduced by the president, and sang songs in English most effectively. She was a decided acquisition to the affair.

Following the program, Mrs. Jenkins announced that the first prize for bringing in the largest number of members (twenty-five) had been won by Mrs. F. Clarke Browne; she was presented with a silver cup bearing the inscription "Membership Prize Trophy, March 3, 1920." Claire Spencer, contralto, won the second prize, bringing in eighteen members. Guests of honor included Emma A. Dambmann, president of the Southland Singers; Estelle Christie; Mrs. George B. Howes, president, Mary Arden Shakespeare Club; Sara Palmer, president, National Society New England Women; Arthur Gollnik, cellist-composer; Mrs. Louis Ralston, vice-president, Rainy Day Club of America; Mrs. James William Cauthers, president, Ohio Club; Baroness Leja de Torinoff and Clara Novello Davies. Of these, Mesdames Palmer, Ralston, Cauthers, de Torinoff and Davies each said a few words to the gathering, being introduced by the president.

Artists Will Journey to Coast for Two Concerts

San Francisco, Cal., March 7, 1920.—Frances Alda and Riccardo Martin, with Erin Ballard as accompanist, have been secured by Frank Healy for two concerts to be given on April 7 and 11, as benefits for the new Greek Temple to be built in this city. Mme. Alda will make the trip to the Coast especially for these two concerts and will not be heard elsewhere. In selecting this favorite Metropolitan soprano the committee in charge feels that it has underwritten the success of its project at the start. Riccardo

Martin, whose tenor voice has been admired throughout the country, is also an artist of sterling qualities.

The temple, although an expansion of the synagogue of Rabbi Rosenwasser, is to be a social and sociological center for study, recreation, religious worship and communal assistance, and will be open to all creeds and kinds of conditions. D.

Letz Quartet in Four States

The Letz Quartet recently visited North Carolina, South Carolina, Virginia and Maryland, giving concerts in Flora MacDonald College, Red Springs, N. C.; Anderson College, Anderson, S. C.; Hollins College, Virginia, and Baltimore, Md. Percy Such is the new cellist of the Letz Quartet, having played solos at two of the college engagements. Quartets by Beethoven, Schubert, Tchaikowsky, Grainger, the Schumann quintet (played at Hollins College, Erich Rath at the piano), and the favorite new Kreisler quartet were played by this organization on this tour. In Baltimore the rarely played Brahms clarinet quintet was heard, making a tremendous success.

Ethelynde Smith's Success with Cadman Songs

Ethelynde Smith, American soprano, gave a recital March 1 at the Mizpah Auditorium, Syracuse, N. Y., and delighted a large audience by singing an aria "Spring Song of the Robin Woman," from the opera "Shanewis," by Charles Wakefield Cadman.

The Post-Standard printed the following notice the next morning: "Miss Smith, with a remarkably resonant, well sustained quality of voice and good style, sang the 'Spring Song of the Robin Woman' with much brilliance. It is a choice work and should be heard oftener. The audience gave Miss Smith a real ovation. Earlier in the evening she sang another delightful Cadman song, 'Time and I.' This also was enthusiastically received."

Morris Pupils Re-engaged

The Philomela Ladies' Glee Club gave an invitation concert for its subscribing members at the Pouch Gallery, Brooklyn, on the evening of February 16, under the direction of Etta Hamilton Morris. The club was heard in the familiar program, and the assisting artist was Herman Charles Pantley, pianist. Hazel Clark Kent substituted as soloist at Warren Gehrken's organ recital at St. Luke's Church on March 3, giving much pleasure with her lyric soprano voice. Daisy Krey, contralto, was heard in concert in Richmond Hill February 27. Harold Bergen, bass, and Laura Consaul-Ross, contralto, have been re-engaged at the First Presbyterian Church, Jamaica.

Wolf Uses Mabel Livingston Frank Lyrics

A group of songs by Daniel Wolf, a pupil of Rudolph Ganz, will soon be issued. The group includes three songs with words by Mabel Livingston Frank, author of many of the lyrics in Mana-Zucca's well known collection of children's songs. They are entitled "You Are My Star," "Jack in the Box" and "The Cradle Boat," the last being a slumber song dedicated to Beatrice Bowman. Mr. Wolf has dedicated to his teacher, Rudolph Ganz, a concerto for piano and orchestra which is also in preparation.

Anderton Presents Young Pupil in Recital

Harry Anderton, teacher of piano, presented Olga Appel, a girl of sixteen years, in a most interesting recital at his studios in Carnegie Hall, New York, on Tuesday evening, March 15. Miss Appel's program was a varied one, and her playing showed conclusively that she had worked diligently and absorbed what Mr. Anderton had endeavored to teach her. She has been one of his pupils for four years.

Howell Renews Contract as Church Soloist

Dicie Howell has signed a contract to remain for another season as soprano soloist under the direction of R. Huntington Woodman at the First Presbyterian Church in Brooklyn. Miss Howell will resume her work at the church after her return from abroad, where she recently announced that she will spend three or four months, leaving this country at the end of May and returning in time to fill her early fall engagements.

Tacoma Gray-Lhevinne Date Changed

The Gray-Lhevinne concert at Tacoma, Wash., will take place on April 7 instead of March 26. This change was made so as not to conflict with the Cortot date in the same cities.

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NEW YORK CONCERTS

(Continued from page 41.)

well as during her rendition of Liszt's "Pesth Carnival," which closed the program. During the afternoon there was abundant opportunity to observe the artist's limitless resources in pianistic skill, and in every purely musical device which could inspire, or charm, or bring out the compositions in their most vivid lines.

The recital has served once more to establish Mme. Schnitzer's place as one of the foremost of pianists, and this not alone within the female ranks—her work cannot suffer comparison with that of any of her male colleagues and contemporaries. She will start soon for a brief tour in France and England.

David Mannes Orchestral Concert

Another very large audience of over six thousand persons attended the concert given by David Mannes and his symphony orchestra on Saturday evening, March 20, in the Metropolitan Museum of Art, when the program comprised march from "Aida," Verdi; overture to "Iphigenia in Aulis," Gluck; Saint-Saëns' "Prelude to the Deluge" and "Danse Macabre;" two movements from Tchaikowsky's symphony No. 5; Hungarian rhapsody No. 1, Liszt; air on the G string, arranged by Leopold Damrosch, Bach; "Dance of the Sylphs" and "Rakoczy" march from "The Damnation of Faust," Berlioz; serenade, "A Million Harlequins," Drigo; and introduction to the third act of "Lohengrin," Wagner. As is ever the case, the orchestra under Conductor Mannes' efficient direction gave of its best, the result being exceptionally artistic and pleasing renditions. This fact is proven in the increased amount of interest shown in the excellent work of the orchestra and in the huge attendance.

The closing concert of this series will be given in the Metropolitan Museum of Art on Saturday evening, March 27.

New York Symphony Orchestra—

Jascha Heifetz, Soloist

At its final Carnegie Hall recital of the season, the New York Symphony Orchestra with its famed conductor, Walter Damrosch, aroused the sincere admiration of the capacity audience present, not only by its very excellent playing but also because of the fact that it is soon to embark as an apostle of American music abroad. Added enthusiasm was also brought to the occasion in that the entire receipts of the concert will be given to the American Friends of Musicians in France for the Rheims Music School Restoration Fund, and, therefore, a stirring rendition of "The Marseillaise" opened the program. A dignified and scholarly exposition of Mendelssohn "Scotch" symphony followed and then came that young hero of the violin, Jascha Heifetz, whose playing of the Glazounoff concerto, op. 83, brought thunderous applause which lasted until all hope of an encore was exhausted. The prodigious technic and beauty of tone exhibited by this young wizard of the bow well merited the demonstration of approval, for the Glazounoff work is a succession of the most difficult passages, although its melodic possibilities are small in proportion. Needless to say the orchestra gave its usual splendid support. When the program was finally allowed to proceed after the long continued applause, the orchestra played with decided charm the intermezzo from Moszkowski's suite, op. 39, and displayed its versatility in the perpetual motion from the same work. The unity of the ensemble in the latter's rapid passages was exceedingly commendable and Conductor Damrosch had his men rise to share in the enthusiastic appreciation shown. "The Star Spangled Banner" made a fitting close for the memorable event.

Boston Symphony Orchestra

Saturday afternoon, March 20, at Carnegie Hall, the abbreviated Boston Symphony Orchestra gave its second concert of the week. It was not an exciting affair—the "roast beef" on the menu was one of the fifty-seven varieties of the Mozart symphonies, and Mozart symphonies nowadays are distinctly unexciting. Before the Mozart there was Beethoven's "Fidelio" overture—one of the three, though it's always a bother to remember which is which. After it—and the intermission—came Borodin's "On the Steppes," Debussy's "Petite Suite" in an orchestral arrangement by Henri Büsser, and the Goldmark "Sakuntala" overture—nothing, as before remarked, very exciting. M. Büsser "swole" the Debussy suite considerably in changing these piano four hand salon pieces of the composer into numbers for the modern orchestra, though his work is on the whole done with a remarkably sure hand and the music is charming in itself. The performance would have been better had Mr. Monteux been better acquainted with the score. There were many false values in the orchestral balance and the minuet was taken much too slow. On the whole, the orchestra's playing was up to the usual high standard—the only place where the weakness of the strings was noticeable being in the Goldmark overture.

Mr. and Mrs. Bloch's Sonata Recital

The second and last New York subscription sonata recital of the season by Mr. and Mrs. Alexander Bloch was given in Aeolian Hall on Saturday evening, March 20. The first recital was held in the Sixty-third Street Music Hall, but, owing to the increased demands for seats, the artist couple found it necessary to give this concert in Aeolian Hall, in order to accommodate all who wished to attend.

Mr. and Mrs. Bloch's artistic work has established for them an unusually large following in the metropolis. Their playing is sympathetic and beautifully balanced. The program contained three sonatas—C major by Bach, the Cesar Franck, and Beethoven's famous op. 47 ("Kreutzer").

SUNDAY, MARCH 21

New York Symphony—Jascha Heifetz, Soloist

The final concert of the season by the New York Symphony Orchestra, Walter Damrosch, conductor, was given at Aeolian Hall on Sunday afternoon, March 21, before an unusually large and representative audience. The sym-

phony offered on this occasion was Beethoven's No. 6, the "Pastoral," a work which Director Damrosch reads sympathetically. The other orchestral numbers were Debussy's "Nuages" and "Fêtes" as well as perpetual motion from suite, op. 39, Moszkowski. At the conclusion of the concert Mr. Damrosch rendered with much fervor "The Marseillaise" and "The Star Spangled Banner."

The soloist, Jascha Heifetz, played Glazounoff's concerto in A minor. This composition, while containing several beautiful themes, is not of an appealing nature, and does not bid for popularity among violinists. Mr. Heifetz's performance of it was inspiring, however, his playing being full of fire and warmth. In the hands of a lesser light, this concerto would not have found favor, but the luscious tones and impeccable intonation of Mr. Heifetz gained favor for the work.

Benno Moiseiwitsch, Pianist

The fourth and last New York recital to be given by Benno Moiseiwitsch before his departure for Australia drew a very large audience to Carnegie Hall on Sunday afternoon, March 21. As on former occasions, he had prepared a very heavy program, this time including the Schumann fantasia, the Brahms-Handel variations, and a final group of nine selections, which had Debussy's "Jardins sous la pluie" and "La Cathédrale engloutie," Catoire's prelude in E minor, a new "Minuet Valse" by Palmgren, the E major nocturne, C major etude and A minor mazurka by Chopin, the Schubert-Liszt "Hark, Hark, the Lark," and

the Paganini-Liszt "La Campanella." The audience then remained for a twenty minutes' recital of encores.

The Schumann "Carnaval," played by Mr. Moiseiwitsch at his debut four months ago, showed once for all that the artist is one of the few who find all the beauty and the character which repose in the work of this composer. Of all the older composers that now rank as classic, Schumann has remained the most difficult to interpret, because the Schumann palette was spread with the greatest number of colors in mood and poetry. It may be roughly stated that any artist who hurries through Schumann will fall short, just as surely as the conductor who hurries the orchestral works by Schumann and Brahms. In the "Carnaval" and in the C major fantasia of this program, Mr. Moiseiwitsch searched every phrase to its depth.

The modern group at the end of the recital was full of interest, the new work by Palmgren, though requiring just over a minute, like the Catoire prelude, proving to be Swedish folk material raised to the high power of a modern fine art type. The artist repeated it in response to the public desire.

Earlier in the program the Brahms variations had furnished a great variety of effects in imagery, both mild and rough, the Chopin again brought the most delicate tints, while the Liszt and the many encores supplied all possible need for the heroic. It is in consideration of all his accomplishments and of his sympathetic personality that Mr. Moiseiwitsch has become thus firmly and permanently established in the favor of the American public.

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Heinrich Gebhard Distinguishes Himself as Soloist—Galli-Curci Attracts Accustomed Capacity Audience at Recital—Berumen's First Hearing a Success—Edith Thompson, Gertrude Thompson, Guy Maier, Dorothy Landers, Ethel Kenna, Ricardo Stracciari Delight in Programs—Szumowska to Have Classes in Interpretation—Flint a Record "Messiah" Singer—Harriet Barrows' Studios Busy

Boston, Mass., March 21, 1920.—Heinrich Gebhard, the pianist, playing at short notice, gave an admirable demonstration of his artistic attainments when he appeared as soloist with the Boston Symphony Orchestra, Friday afternoon and Saturday evening, March 12 and 13, in Symphony Hall. Mr. Gebhard gave an excellent performance of Grieg's songful and exciting concerto in A minor, displaying the brilliant and

popular ballads were sung in a manner which delighted her hearers. Mme. Galli-Curci was generous, as usual, in lengthening her program. Homer Samuels, pianist, and Manuel Berenzuer, flutist, assisted.

ERNESTO BERUMEN AT JORDAN HALL.

Ernesto Berumen, pianist, was heard for the first time in a recital of his own in Boston, Wednesday evening, March 17, in Jordan Hall. Mr. Berumen was heard in the following program: (Bach-Liszt) fantasy and fugue in G minor; (Gluck-Friedmann) "Ballet of the Happy Spirits"; (Beethoven) Dance; (Rachmaninoff) Elégie; (Glazounoff) theme and variations, op. 72; (Pochon) prelude (MSS.); (Guiraud) "Allegro de Concert"; (Ponce) ballade on two Mexican folk songs; (Debussy) "Danse."

Mr. Berumen's playing disclosed a sensitive ear for the melodic in his music. He has an agreeable touch and adequate technic for a brilliant display when brilliance is necessary. These qualities, combined with a keen sense of rhythm and musicianly phrasing contributed to a very excellent performance—notwithstanding the fact that the pianist did not invariably respond to the poetic quality of his pieces. A good size audience was keenly appreciative.

EDITH THOMPSON PLEASURES.

Edith Thompson, pianist, gave a recital Tuesday evening, March 16, in Jordan Hall, offering the following program: "Gavotte from 'Idomeneo,'" Mozart-Siloti; "Le Coucou," Daquin. "Keltic" sonata, MacDowell; nocturne in F, mazurka in D, preludes, op. 28, 8, 9, 10, 11, 12, scherzo, B minor, Chopin; "Ondine," "Reflets dans l'eau," Debussy; Etude de Concert, F minor, "Rhapsodie Hongroise," No. 8, Liszt.

Miss Thompson has gained considerably in emotional fervor since her last recital in this city and gave a truly impassioned performance of the familiar MacDowell sonata. She played the pieces by Mozart and Daquin with excellent taste and fine skill. Miss Thompson gave further evidence of her pleasurable talents in the other numbers of her interesting program and was cordially received by her listeners. The concert was managed by Wendell H. Luce.

GERTRUDE THOMPSON AND GUY MAIER HEARD IN JOINT RECITAL.

Gertrude Breene Thompson, a soprano from the studio of Theodore Schroeder, and Guy Maier, the popular pianist, gave much pleasure to a large audience at a recital Tuesday evening, March 16, in Steinert Hall. Mrs. Thompson, who was accompanied by Justin Williams, was heard in the following songs: Anon., "Have You Seen But a Whyte Lillie Grow"; Sibella, "Con gli Angioli"; Chausson, "Oraison"; Kramer, "We Two"; Georges "Hymn to the Sun"; Thrane, "Kom Kjyra"; Brahms, "Sunday"; Schroeder, "You"; Campbell-Tipton, "The Crying of Water"; Gretschaninoff, "The Siren"; Nevin, "Dites moi"; Leroux, "Pensee de Printemps"; Burleigh, "Didn't It Rain"; Grieg, "The Berry"; Stephens, "Isle."

Mr. Maier's selections were these: Sgambati, gavotte; Brahms, intermezzo in E flat; Debussy, toccata; Poldini, "Marche Mignonne"; Chopin, "Berceuse"; Paganini-Liszt, "La Campanella."

Mrs. Thompson's voice is a light soprano of agreeable quality and good range. Although her technical equipment is somewhat outstripped by her interpretative ability, Mrs. Thompson errs perhaps on the right side. Slight nervousness and a tendency to force at times marred what was otherwise very acceptable singing, although her sincerity generally made her songs very effective, to the delight of her listeners. Mr. Maier displayed again his admirable abilities as pianist and interpreter and added another to his long lists of successes since his return from Europe.

GRACE WARNER BRIDE OF A PROMINENT BOSTONIAN.

Grace Warner, the excellent pianist who recently won a success in her Boston recital, and Moses H. Gulesian of Chestnut Hill, were married Tuesday, March 16, at the Brookline home of the bride's parents. The Rev. Dr. Addison Moore, minister of the First Unitarian Church of Chestnut Hill, officiated. Lieut-Governor Channing Cox was best man. The bride was given in marriage by her father and attended by her cousin, Mrs. Edward F. Adams of Brookline. The ushers were William H. Vincent of Brookline, cousin of the bridegroom; Harry C. Adalian of Newton, another cousin; Maj. Caleb Warner of Melrose, cousin of the bride and Wallace V. Plummer of Winchester, nephew of Mr. Gulesian. The reception was held at Mr. Gulesian's residence, 85 Commonwealth Avenue, Chestnut Hill. Mr. and Mrs. Gulesian will spend their honeymoon on a motor trip of several thousand miles in the South and West, lasting until October.

Much interest was attached to the wedding owing to the prominence of the bride in musical circles. Mr. Gulesian is well known in Boston as the president of the Old Ironsides Association and the Huntington Avenue Improvement Association, and as an active worker for Armenian relief. He was a member of the 1916 Plattsburg Camp and was engaged in war activities for the government.

DOROTHY LANDERS WARMLY APPLAUDED AT HER DEBUT.

Dorothy Landers, soprano from the studio of Theodore Schroeder, made her debut appearance in a recital Wednesday evening, March 17, in Jordan Hall. Huyman Buitelan, pianist, accompanied. The program was as follows: "The Fairest Mead," Wolf-Ferrari; "La Fileuse,"

Chabrier; "La ronde des Bambins et Bambines, Jacques-Dalcroze; "Chevanchee Cosaque," Felix Fourdrain. "Le Heures d'Ete," Rhene-Baton; "Margaret at the Spinning-Wheel," Schubert; "Adieux de L'Hotesse Arabe," Bizet; "La Vivandiere," Godard; "Vidste du," Carl Warmuth; "Treet" (folk song), Rikard Nordraak; "Mot Kveld," Grondahl; "Tak for dit Raad," Grieg; "This Is the Month of Roses," Crist; "The Blue Bird," K. Glen; "Hol Mr. Piper," Pearl G. Curran; "Winds o' March," Bartlett.

Miss Landers has a warm, rich voice, especially in the middle register, and uses it with no little skill. She revealed uncommon ability as an interpreter; in fact, her emotional response to the mood of her songs was so intense at times that it carried her beyond her technic. The singer was particularly effective in her interpretation of the Norwegian songs. Her progress will undoubtedly be rapid when she appreciates the expressive value of her tones and makes her singing less physical. Miss Thompson was vigorously applauded by a friendly audience.

SZUMOWSKA TO HAVE CLASSES IN INTERPRETATION.

Mme. Antoinette Szumowska, the Polish pianist, is contemplating the inauguration of classes in interpretation of the works of Mozart and other eighteenth century composers, Chopin and Schumann. These classes will resemble in their general nature the classes conducted some years ago by Leschetizky and those at the Paris Conservatoire. Pupils will be given an opportunity to hear one another and will undoubtedly be stimulated by the experience. Moreover, the practice of playing before other pupils will accustom them to public performance. Mme. Szumowska's accomplishments as pianist are too well known to require any extended comment. The pupil of Paderewski, she has appeared as soloist with some of the leading orchestras in the world, including Henschel's Symphony concerts, the Saturday Populars, the Crystal Palace Orchestral concerts, Boston Symphony Orchestra, and with the Thomas and Damrosch orchestras in various cities.

WILLARD FLINT A RECORD "MESSIAH" SINGER.

According to Willard Flint, the well known oratorio bass, it is no great feat to sing five performances of "The Messiah" in six days, which he recently did, besides giving about sixty vocal lessons. But Mr. Flint acknowledges that when three of these performances occur in one day—as was the fact in this case—and with the handicap of a severe cold, it makes a fairly full day's work.

As Mr. Flint entered the church in the morning, where his first appearance was to take place, he was hailed by the secretary of the Handel and Haydn Society, who informed him that the bass engaged for their "Messiah" performance was suddenly indisposed and that Mr. Flint



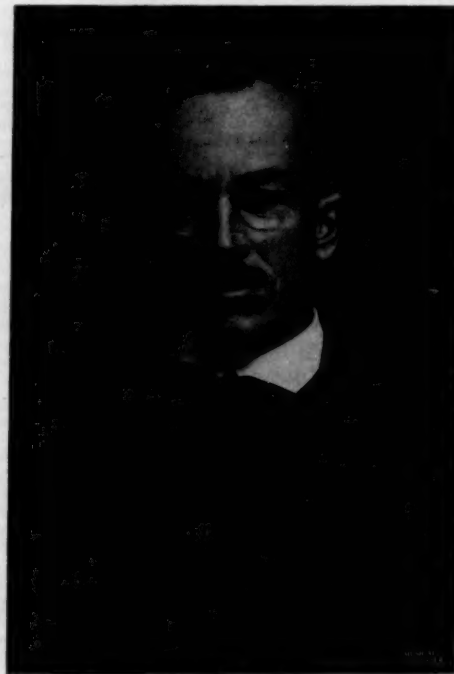
HEINRICH GEBHARD,
Pianist.

poetic qualities which have won him his high rank among contemporary pianists. His interpretation of the slow movement disclosed its melodic content with fine effect. The audience was very enthusiastic and recalled him several times. It was a well-merited success.

The orchestra, although sadly depleted, gave a creditable performance of the graceful, light and highly imaginative music from Mendelssohn's "A Midsummer Night's Dream," and of Beethoven's relatively uninspired fourth symphony—music which suggested that the master was evidently fatigued after the tremendous creative effort expended in the "Eroica" symphony. The audience was unusually appreciative, and Mr. Monteaux shared the extraordinary applause with the sixty odd musicians who comprised the orchestra.

GALLI-CURCI SINGS.

Amelita Galli-Curci attracted the customary capacity throng to her recital last Sunday afternoon, March 14, in Symphony Hall. Ornate airs, classic and art songs, and



WILLARD FLINT,
Bass.

must sing in his stead. And he would not take "No" for an answer. That being the case, despite the fact that he was to sing it again in the evening, Mr. Flint accepted the situation philosophically, and consented to sing, which he did to the very evident satisfaction of the audience. He left immediately afterward for his evening performance, without even having time to eat. And when it was all over, Mr. Flint remarked that he felt he still had a kick or two left, but did not think he would care to do the same thing over the next day. At any rate, this sterling artist proved anew his extraordinary gifts as an oratorio singer.

HERBERT A. GRANT ACTIVE.

Herbert A. Grant, the vocal instructor, whose studio is at Huntington Chambers, reports that he is having an active season.

BOSTON CONSERVATORY SINGER WINS SUCCESS.

Ethel Kenna, a coloratura soprano, from the grand opera department of the Boston Conservatory of Music, assisted Ricardo Stracciari, the excellent baritone of the Chicago Opera Association, at the Sunday concert, March 14, in Providence, and was rewarded with significant reviews. The critic of the Evening Bulletin said:

The audience gave Miss Kenna a reception equal to that accorded the principal artist. She possesses a true coloratura voice with top notes of unusual purity and sweetness. "Caro Nome" showed her talent to good advantage. In this her execution was cleaner than

Isidore Braggiotti

the celebrated Florentine singing master has given heed to the insistent demand that he continue to teach during the coming summer. Reservations should be addressed to the maestro's Boston studio at 78 Upland Road, Brookline, Mass.

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in the Mozart number. It was a creditable performance, however. A young singer of conspicuous natural talent, her faults, which are those of technique and diction, should be easily overcome. Her encores were "None He Loves But Me," Eckert; "The Cuckoo" and "Lo, Here the Gentle Lark."

The reviewer of the Providence Evening Tribune wrote: "Miss Kenna, too, received a warm reception from the audience and was repeatedly recalled. She has a pure coloratura voice of excellent quality, especially in the higher register. She was heard at her best in 'Caro Nome,' from the opera 'Rigoletto.' Her several encores, too, were well sung, notably 'The Cuckoo' and 'Lo, Here the Gentle Lark.'"

BOSTON AND PROVIDENCE STUDIOS OF HARRIOT EUDORA BARROWS VERY BUSY.

Harriot Eudora Barrows, the distinguished vocal instructor and coach, is this year having one of the busiest seasons of her fine career as a vocal pedagogue. Miss Barrows has undertaken, besides her regular vocal teaching, to conduct a choral class in Providence every Monday evening, and has met with a fine response and gratifying results from this experiment. Her studios in Trinity



HARRIOT EUDORA BARROWS,
Vocal instructor and coach.

Court, Boston, and in Providence are veritable beehives of activity. It is interesting to note, in passing, that Ruth Helen Davis, soprano, who made a successful debut appearance at the Lockport festival last fall, has been engaged for next season's festival as well. It is not unlikely that Miss Barrows will repeat her experiment of last summer when she gave one month to teaching at her beautiful summer place in Maine. J. C.

Silba and Bogert in Joint Recital

The Women's Philharmonic Society, Mrs. Leila Hearne Cannes, the reelected president, held its monthly musicale at Carnegie Hall on Saturday afternoon, February 28. Muri Silba, pianist, and Walter L. Bogart, both well known to music lovers, were enthusiastically received by a large audience. Muri Silba delighted everyone present with her rendering of an andante by Beethoven, "Spinning Song" by Mendelssohn, a sonata by Scarlatti, Chopin ballade, etude by Liszt, and minuet by Paderewski, being especially generous in playing five or six encores.

Walter L. Bogert, baritone, who has sung for the society before, won much applause and many recalls for his artistic rendering of art songs by American and English composers. His numbers were "I Am Thy Harp," R. H. Woodman; "Slumber Song," MacDowell; "Nipponese Sword Song," by Fay Foster; "Trumpet Call," by Sanderson; also songs by Chester, Mary Turner Salter, Winthrop Rogers and Sidney Homer. Mrs. David Graham was chairman of the reception committee, and Mrs. James Britton Scott was the hostess.

At the election of the society, Leila Cannes was again chosen president; Ada Heineman, treasurer; Mrs. Edward Lauterbach, second vice-president; Maud Reiff, fourth vice-president; Grace Hartley, sixth vice-president; Mrs. A. Hall, recording secretary.

U. S. Kerr Wins Laurels at Scotch Concert

A prominent feature of the gala Scotch concert, given under the auspices of the Caledonian Club at the Central Opera House on Friday evening, March 12, were the baritone solos of U. S. Kerr. There were 3,000 Scotch-

men present at the event and the appreciation shown Mr. Kerr proved that his ability as a singer was readily recognized. His first offerings were "Hail to the Chief," an Old Scotch air, and "The Kilties March," by Murcheson, with "John Anderson, My Joe" for an encore. A second group contained Mendelssohn's "Oh, Where Thou in the Cauld Blast," and "O, For a Breath of the Moorlands," Fisher, an insistent encore bringing Ward-Stephens' "Christ in Flanders." The occasion was indeed a very gratifying success for Mr. Kerr.

Columbia Summer Concerts Start June 7

SEASON TO BE PROLONGED TO TWELVE WEEKS.

The third season of the Columbia University Free Summer Concerts will start on June 7 and continue until September 3, making a total of twelve weeks instead of ten weeks, as heretofore. The concerts will be given by The Goldman Concert Band (formerly the New York Military Band), under the direction of Edwin Franko Goldman. Concerts will be given three times a week on the Green at the University, on Monday, Wednesday and Friday evenings. Because of the popularity of the concerts during the past two seasons it has been decided to extend them to various parts of the city. Therefore, on each Tuesday and Thursday evening during the twelve weeks' season, concerts will be given outside of the University. The entire undertaking, however, is to be under the auspices of Columbia. Mr. Goldman, who organized, managed and conducted these concerts from the start, will again have complete charge. These concerts have been made possible through the subscriptions of public spirited citizens, among whom are Mrs. Helen Hartley Jenkins, Murry Guggenheim, Mrs. Daniel Guggenheim, Mrs. Elizabeth Milbank Anderson, Mrs. E. H. Harriman, Mrs. Simon Frankel, Mrs. M. R. Hambur, Mrs. Clarence Millhiser, Thomas F. Ryan and Felix Warburg. The public at large, particularly those who have attended the concerts in past seasons, have also done much to make these concerts possible by contributing smaller amounts.

The St. Olaf Lutheran Choir Tour

The St. Olaf Lutheran Choir from St. Olaf's College, Northfield, Minn., will make an Eastern tour of the States beginning April 5, when the first concert will be given at the Auditorium in Chicago. This choir is being presented on tour to emphasize the culture of music in the northwestern part of Minnesota.

Composed of fifty boys and girls, all with exceptionally trained voices, they will sing their entire program from memory, without notes. The choir will be under the direction of Prof. F. Melius Christiansen, the noted composer of modern church music.

St. Olaf is the only college in the Northwest which has built up a great musical department as part of its educational system; besides the choir, the college supports a band of seventy-eight pieces, which gives a series of concerts on the campus three times a week, during the spring and summer months, to which the public of Northfield and the surrounding country are admitted. A wonderful shell has been erected on the campus for the use of the St. Olaf Band, by a musical enthusiast of Norway, who is greatly interested in the culture of music at the college.

The program during the forthcoming tour will embrace folk lore songs and sacred music, and will be divided into four parts with solos and ensemble numbers. Great care has been taken to make the program not only entertaining and interesting, but educational as well.

Edith Mason's Paris Debut

Edith Mason, the young American soprano, as already recorded in these columns, made her debut at the Paris Opéra on the evening of March 3, in the role of Juliet in "Romeo and Juliet," and within the next ten days appeared twice again as guest in the title role of "Thais" and as Marguerite in "Faust." Miss Mason won the same triumphal success at the great French Opera House as has attended her wherever she has appeared. She has been compared by the critics to Sibyl Sanderson, for whom "Thais" was written, and even to Carvallo-Miolan, most famous of French dramatic sopranos, who was the greatest Juliet and Marguerite of her day. This information is conveyed in a cable from the MUSICAL COURIER's Paris correspondent and will be supplemented by mail advices in an early number.

Regina De Sales to Go to Paris

Regina De Sales, accompanied by some of her pupils, will sail for Paris during the latter part of May. There she will take up her teaching, and it is indeed an excellent opportunity for young American girls to study abroad under careful guidance and chaperonage. As a teacher, Mme. De Sales ranks among the best. Further details of her proposed trip to Paris may be obtained by applying to Mme. De Sales.

Edwin Hughes to Be Heard in Boston

Edwin Hughes, the eminent American pianist, will be heard for the first time in Boston in his own recital at Jordan Hall, April 1. Mr. Hughes is also engaged as one of the principal soloists at the Lockport Festival the first week in September, which will open another big season for this splendid artist.

Martinelli at Atlantic City

Giovanni Martinelli, the Metropolitan tenor, will spend the Easter holidays at the Hotel Traymore, Atlantic City. On Easter Sunday evening Mr. Martinelli will give a recital at this hotel, with Emilio Roxas at the piano.

Helen Teschner-Tas to Play Again

Helen Teschner-Tas, who in an Aeolian Hall recital not long ago won extremely favorable comment from the press as well as warm plaudits from the audience, will give a second recital at the same place March 29 and is preparing a program of equal artistic magnitude as the one she played on the former occasion. She is a violinist of very extensive repertory, who takes her art seriously and is ripe to give it dignified and significant presentation.

Van Dresser's New York Recital March 29

Marcia Van Dresser returns to the concert stage in New York City in recital at Aeolian Hall, Monday afternoon, March 29, having given a recital in Boston, Mass., in Jordan Hall, Monday, March 22.

Theo Karle in Second Recital

Theo Karle, the well known American tenor, has arranged a most interesting program for his second New York recital at Aeolian Hall on Saturday evening, April 3.

ELIZABETH LENNOX

Contralto

MARCH 5, 1920—ADRIAN, MICH.

Her voice has thrill, fire and appeal; those drawing powers which the real artist relies on to find the hearts of listeners. —Telegram.

MARCH 7—FLINT

The audience would hardly let her go. She has a wonderful personality and a beautiful voice, charming in quality, clear enunciation and splendid range. —Journal

MARCH 9—BENTON HARBOR

The audience was held captive by the spell of her beautiful voice. An artist whose star bids fair to shine as brightly as Alma Gluck or any of the well known Opera stars. —News-Palladium.

MARCH 11—KALAMAZOO

Displaying a voice of fine contralto timbre, of splendid compass and equality, the program presented last evening was most fittingly chosen. Most enthusiastic applause elicited a much appreciated encore. —Gazette.

MARCH 15—OIL CITY

With a remarkably clear and resonant voice Miss Lennox fairly took her audience by storm and responded with no less than six encores. —Blizzard.

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CHICAGO

(Continued from page 5.)

esque," some "jazz" and Cook's "Rain Song." There was also a group of folk songs sung by a quartet made up of Charles Alexander, Charles Williams, T. P. Bryant and H. T. Jackson, which was so beautifully done as to leave nothing to be desired. The encores and repetitions were loudly called for and granted, more than doubling the program, so delighted were the hearers.

NEXT MORGAN SERIES TO PRESENT AMERICAN OPERA.

An announcement of importance and interest and one upon which Frank A. Morgan is to be highly commended is, that in his Musical Extension Series next season he will produce Charles Wakefield Cadman's "Shanewis" and Joseph Breil's "The Legend," with the cooperation of the Association for American Music of New York with special scenery, principals, orchestra and chorus. Opening Mr. Morgan's 1920-21 season, November 8, these operas will be given in English by American singers at the Auditorium Theater. Another step in the right direction toward the advancement of American music! This year's series was brought to a close on Monday evening, March 15, when Lillian Eubank, Vera Poppe and Isadore Berger presented a joint program at Orchestra Hall.

RUDOLPH POLK IMPRESSES IN FIRST CHICAGO RECITAL.

At his first Chicago recital Tuesday evening, March 16, at Orchestra Hall, Rudolph Polk made an excellent impression through the sincerity and earnestness of his playing and the sheer beauty of his art. That much talked of but seldom heard "singing" tone is among Mr. Polk's chief possessions, which comprise also ample technique, surety, musicianship, taste and interpretative skill. These were well brought out in his rendition of the Tartini G minor sonata and the Saint-Saëns B minor concerto, which were charmingly set forth and won Mr. Polk instant favor. The fluent ease, command and finish with which his interpretations are marked are among the achievements which make his playing so pleasurable. He also played two groups of smaller numbers which the writer could not remain to hear.

BESSIE BIRDIE KAPLAN'S ANNUAL RECITAL.

In her annual recital at Kimball Hall, Tuesday evening, March 16, Bessie Birdie Kaplan accomplished some excellent piano playing, greatly pleasing a large audience. That she is possessed of most of the necessary qualifications to make a fine pianist capable of interesting and holding her listeners was evidenced in her rendition of the Chopin

B minor sonata and her last group, made up of Rudolph Ganz, three Leschetizky and Liszt numbers. One misses poetic feeling, however, in Miss Kaplan's playing, but undoubtedly she will develop this essential in time, as she is yet young and progressive.

HANS HESS' ENJOYABLE CELLO PROGRAM.

A cello recital when given by such an artist as Hans Hess becomes a source of rare enjoyment. Such was the case when this prominent Chicago cellist gave his annual recital at Kimball Hall, Thursday evening, March 18, under F. Wight Neumann's direction. An artist in the best sense of the word, Mr. Hess has the sound musicianship, interpretative understanding and power and exquisite taste essential in making cello music rousing and of unalloyed pleasure. The velvety smoothness and beauty of his tone, the seriousness with which he goes about his art and admirable technical finish and style of his interpretations stand out as salient points in this artist's brilliant playing. Nothing lovelier than his charming handling of the Marcello-Piatti sonata and Holman A minor concerto or the beautifully "sung" Beethoven "Adelaide" could be asked. The Goddard "Sur le lac," Faure's "Lamento" and Charles Lagougue's "Et l'Angelus sonna" and Popper's "Tarantella," forming his third group, were so exquisitely done as to call for only highest commendation. The Lagougue number, dedicated to Mr. Hess, is a little musical gem, full of lovely melody and sympathetic appeal and won the hearts of the listeners. A better rendition than Mr. Hess gave it would be difficult to imagine. That he scored success distinct and unequalled was unquestionable throughout the evening, his listeners showing their keen appreciation of everything he did. Hans Hess is a fine cellist—one of whom Chicago is justly proud. Admirable support was lent by Juul Rosine at the piano, who played rare, artistic accompaniments.

STURKOW-RYDER IN NEW BRUNSWICK.

Sturkow-Ryder, the active pianist, sends greetings from the Bay of Fundy. She is on a Canadian tour and had a wonderfully successful concert in St. John, N. B., where the enthusiasm was so abundant that she was forced to respond to five encores.

JOHN O'SULLIVAN AROUSES ENTHUSIASM.

Recognizing in John O'Sullivan, the distinguished Irish tenor, a voice of high merit, the Knights of Columbus, who sponsored John McCormack's first Chicago concert, also presented Mr. O'Sullivan in his first Chicago recital at the Auditorium Theater last Sunday afternoon, March 14. For the affair which happened three days before St. Patrick's Day, the program was manifestly designed to attract Irish music lovers and it appeared to be remarkably successful, as there were no vacant seats in the vast hall and enthusiasm ran rife throughout the afternoon. Well remembered here for his splendid opera performances with the Chicago Opera Association, which were all too few to satisfy the large following he attained in so short a time, Mr. O'Sullivan on this occasion revealed himself a recitalist of no mean ability—one who charms by the sheer beauty of his art in the more serious numbers such as "Walter's Prize Song" from "The Mastersingers," as well as in the most simple Irish ballad. He gets the right spirit of the song and his musical intelligence is such that he can respond to the emotional appeal of the numbers. A fine artist, O'Sullivan employs his strong and resonant voice, clear diction and skill in such a way as to produce vivid interpretations of his numbers, leaving his auditors entranced. The rare, clear, ringing high notes so admirable in his beautiful voice were displayed with fine effect, and the complete control he has of that voice makes his singing a joy to behold. Opening with "Walter's Prize Song" in English, which received an exquisite interpretation, he followed with Duparc's "Phydile," Charles Wakefield Cadman's "O Bird of Flame" and "Glamourie," and John Alden Carpenter's "The Home Road," all of which were so finely done as to call forth only highest praise. Later he rendered a Scotch song, "McGregor's Gathering," Damrosch's "Danny Deever," and a group of traditional Irish songs and Victor Herbert's "When Ireland Stands Amongst the Nations of the World." His stirring climaxes and great tonal power, besides dramatic fervor and emotional appeal, were

ever in evidence throughout the program and enthusiasm was such that by the time the Irish group was reached it became unbridled and there were shouts and wild acclaim for more. His was success huge and well deserved. May Chicago hear O'Sullivan often!

Assisting, Leon Sametini, the prominent Chicago violinist, shared in the honors of the afternoon with brilliant renditions of the Vieuxtemps introduction and rondo and a group containing Kreisler's "La Gitana," Rimsky-Korsakov's "Hymn to the Sun," Wieniawski's "Polonaise." The charm of his fine tone and the brilliance of his technique, coupled with the many other well known qualifications which make up his admirable equipment, were ever in evidence and won for him much applause. Marcel Charlier assisted at the piano for both artists.

KIMBALL HALL TOO SMALL FOR GABRILOWITSCH'S ADMIRERS.

Judging from the appearance of Kimball Hall last Sunday afternoon when Gabrilowitsch gave a recital there under F. Wight Neumann, it would seem that a larger hall would be advisable, so great is the vogue of this eminent artist. There was but little unoccupied room anywhere in sight on this occasion and the pianist had little space to himself on the stage. Gabrilowitsch's recitals have become such perfect exhibitions of piano art, having achieved that distinction everywhere, that it is unnecessary to review at length this program, which comprised the Handel "Harmonious Blacksmith" variations, Bach's rondo expressivo, the Scarlatti A major sonata, Beethoven's D major sonata, Mendelssohn's "Variations seriesues," Schumann's "Phantasy Pieces," his own E minor "Melodie" and Liszt's F minor etude. Needless to add that this added but another triumph to his tremendous list.

MME. FRIJSH DELIGHTS.

Of an unique and most delightful order was the concert presented in Orchestra Hall on the same afternoon by the Salzedo Harp Ensemble and Povla Frijsh. Mme. Frijsh was heard in Erlanger's "Human Tears," Debussy's "Mandoline," a lullaby from Moussorgsky's "Child's Nursery" and John Alden Carpenter's "The Odalisque" and "Home Road," all of which showed her a soprano of high attainments, whose powerful voice is used by its intelligent possessor with excellent skill and taste. Elegant renditions were given the above numbers, and won most hearty plaudits.

JEANNETTE COX.

Bach Singers to See "Happy Days"

Bethlehem, Pa., March 20, 1920.—The 275 singers of the Bach Choir of Bethlehem, who will sing under Dr. J. Fred Wolfe, conductor, at the Festival of Music of the Oratorio Society of New York on Saturday afternoon, April 10, have accepted with hearty thanks, the invitation of Charles M. Schwab to attend the performance of "Happy Days" at the New York Hippodrome that evening. Mr. Schwab will bear the entire expense of the Choir's trip from Bethlehem to New York, as he did in 1917 and 1918.

Harold Henry Re-engaged by Seattle Symphony

Harold Henry, who according to the music critic of the Seattle Union Record "achieved a personal reception seldom duplicated in the local concerts" when he played MacDowell's D minor concerto with the Seattle Symphony Orchestra in February, was immediately reengaged for an appearance with the same organization next season. He was the first soloist to be engaged by this organization for next year.

A New Indian Singer

The Princess Watahwaso, a full blooded Penobscot Indian, will sing for the first time in New York at Aeolian Hall on Wednesday afternoon, April 7. Her program will be devoted to native Indian music except for one group, in which she will sing the "Voce di Donna" from "Gioconda" and songs, to demonstrate that she is by no means deficient in the vocal art of the white man.

Second Musicale at Michot Studios

The second in the series of three Les Soirees Francaises being presented by Alys Michot at her delightful studio, 24 East Sixtieth street, was held on Saturday evening, March 20. As usual, the distinguished assemblage of guests were entertained with a fine program of music followed by dancing.

Rebecca Clarke Guest of Music Settlement

On Sunday afternoon, March 28, Rebecca Clarke, the viola player, will be the guest of the Brooklyn Music School Settlement.

Fourth Frederic Warren Ballad Concert April 19

The fourth Frederic Warren Ballad concert will be given in Aeolian Hall, New York, on Monday afternoon, April 19.

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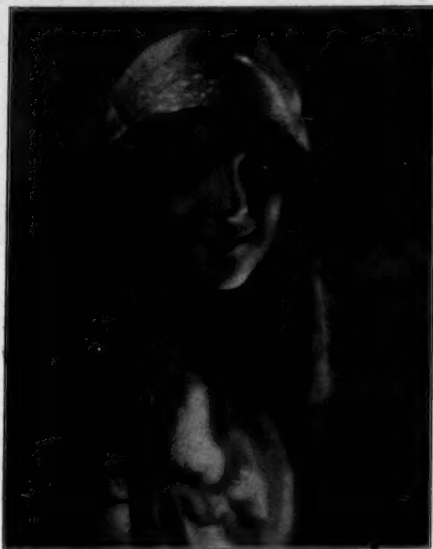
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W. C. D.

Dai Buell to Give Bach Anniversary Program

A large audience gathered in Aeolian Hall on December 18 to hear Dai Buell in her anniversary MacDowell-Grieg program and was dismissed after the first number on account of the sudden illness of the artist. Announcement was made from the platform that the program would be given later in the season, but this has now been postponed until next fall because of the impossibility of finding an open date. Miss Buell's illness was incorrectly reported as pneumonia, for as a matter



DAI BUELL,
Pianist.

of fact it was a sudden collapse of vitality arising from overwork in the preparation of three distinct and new programs. Rest, co-operating with a vigorous constitution, has restored her normal health.

This recital was to have been the second of three anniversary concerts planned by the pianist. The first was on the Liszt anniversary, and was given October 22, 1918, in New York and repeated a year later in Chicago. On this occasion Liapounow's "Elegie" on the death of Liszt was played for the first time in America. The postponed program, as above stated, was on the anniversary of MacDowell's birthday, and was confined to selections from MacDowell and Grieg.

The third and final concert of the series is of a very unusual character, and with it Miss Buell will close her New York season in Aeolian Hall on the afternoon of Wednesday, March 31. Being the birthday anniversary of Johann Sebastian Bach, the numbers will be chosen entirely from the works of that master, and illustrate him as a modern. On this occasion she will be assisted by a section of twenty-six strings from the New York Philharmonic Orchestra, under the baton of William Henry Humiston, whose skillful hand will also be seen in annotations to the program.

The strings will open the program with the Hellmesberger arrangement of the fugue in A minor, followed later in the program by a group of shorter numbers. The program also contains two seldom heard but exquisite piano concertos, respectively in F minor and A major, in which Miss Buell will be heard for the first time in New York as a concerto soloist. Her delightful program is rounded out by two well selected piano groups. Among others, she will present nine out of the thirty variations, including the thematic aria, written by Bach for Goldberg, to be played by him as a sedative before a distinguished patient suffering from insomnia. Here one sees the germ of the supposedly modern idea of musical therapy which is just now widely discussed.

Therefore, Miss Buell's somewhat remarkable program will display the many-sided Bach in various moods.

Helene Romanoff, Both Soprano

and Artist in Hats

"Helene Romanoff, Artistique Hat Parlor, 267 West Ninetieth Street, New York"—so reads a card issued by the soprano, whose recital of Russian arias and songs in Aeolian Hall a year ago was a conspicuous event. Not long afterward she left her house for a short automobile ride, and met with an accident which was so terrible that she was kept from home for ten months. Her face, chest and neck were lacerated, and only highest surgical skill has at last restored her appearance. Following her long rest her voice was never in better condition, and she expects to resume public appearances. Preceding this she will give monthly "at homes," but in the meantime her many friends and admirers have found in her a marvelously skillful artist in hats. Notwithstanding the nervous strain and bodily injuries of the past year, Mme. Romanoff's bright, happy personality and optimism continue as her main characteristic.

PROGRAMS OF NEW YORK FESTIVAL

Oratorio Society, Symphony Orchestra and Soloists Under Damrosch, Week of April 6-11

The program for the great Music Festival to be held at the Seventy-first Regiment Armory, New York, April 6 to 11, inclusive, has just been announced by Walter Damrosch, who will conduct. It is as follows:

First concert, Tuesday evening, April 6: Mendelssohn's "Elijah," with Frieda Hempel, Rachael Morton Harris, Merle Alcock, Edward Johnson, Louis Graveure, the festival chorus of the Oratorio Society and an orchestra of 150.

Second concert, Wednesday evening, April 7: Entire Rachmaninoff program including his new cantata "Springtime" (first time in America), conducted by the composer, and the second piano concerto, with the composer as soloist. Other soloists, George Baklanoff and Sophie Braslau.

Third concert, Friday evening, April 9: "The Pilgrim's Progress" oratorio, by Edgar Stillman Kelly (first performance in New York), with Mabel Garrison, Marie Sundelius, Julia Claussen, Lambert Murphy, Reinold Werrenrath, Frederick Patton, Charles T. Tittman, the festival chorus and the orchestra.

Fourth concert, Saturday afternoon, April 10: Bach-Beethoven-Brahms program; Bach choruses and chorales by the Bethlehem Bach Choir, Dr. J. Fred Wolle, conductor; fifth symphony, New York Symphony Orchestra, Walter Damrosch, conductor; Brahms' double concerto, Jascha Heifetz and Pablo Casals, soloists.

Fifth concert, Saturday evening, April 10: "The Damnation of Faust," Berlioz, with Florence Easton, Orville Harrold, Leon Rothier, Frederick Patton, festival chorus and orchestra.

Sixth concert, Sunday afternoon, April 11: Popular and farewell program; soloist, Luisa Tetrazzini.

Perosi Brothers Write Oratorios

Don Lorenzo Perosi, director of the Sistine Choir, whose first oratorios attracted considerable attention when they appeared several years ago, has written a new oratorio after a long period of inactivity as a composer due to a severe nervous affliction. It will be presented for the first time at a great concert in the Augusteo, Rome, in April, under the composer's direction. His brother, Don Marziano Perosi, is also a musician and composer. He, too, has a new oratorio ready, which will also be presented at the Augusteo in April, under his own direction. As the MUSICAL COURIER'S Rome correspondent remarks, "The Augusteo will be black with priests."

Rhea Silberta Busily Engaged

Josef Rosenblatt is still using Rhea Silberta's "Yohrzeit" with unusual success. He sang it on the evening of March 3 at the Second Avenue Theater, upon which occasion Miss Silberta was the guest of honor. She was introduced by the manager, and it is needless to say that her song was enthusiastically received. On the same evening "Yohrzeit" was sung by Louise Vermont at the De Witt Clinton High School Globe concert, and it met with such favor that it had to be repeated.

On March 17 at the Lenox Avenue Theater, where plays in Yiddish are being presented, the song was interpolated in the play "The Golden Wedding," the principal character of which is an orphan. Rachel Rosenfeld, a prominent Jewish prima donna, sang "Yohrzeit" and literally "stopped the show." It is said that this was the first time in the history of the Jewish stage that outside music has been interpolated, but Miss Silberta's song is considered by the Jewish actors as one of the most classical works of its kind in existence.

Harvin Lohre, the Polish tenor, will sing at the Minerva Club on March 29, and he will use a group of Miss Silberta's compositions, including "The Message," "Fairy Tale" and "Yohrzeit." The latter is now being taught in the settlement schools.

Miss Silberta is putting on a performance of Donizetti's "Lucia" at the De Witt Clinton High School on March 28.

Cecile Berens at Drama Forum

The pianist Cecile Berens was soloist at the last meeting of the Drama Forum, Mme. Bell-Ranske, founder and president, at Hotel Plaza, March 11. The large gathering of intellectual and appreciative women (with a few men) heard her play three Chopin pieces, in which her musical touch and spirit, combined with sentiment, caused long and loud applause. This was heightened in a second group, by Mason and Liszt; clean-cut was "Au Matin" and much sentiment prevailed in Liszt's study in D flat. Mme. Bell-Ranske gave her own dramatic sketch, "A Great Question," which led to her becoming director of drama at Cooper Union, People's Institute, some years ago. She acted the part of Claire in the lugubrious play, which depicts seduction, murder and suicide; every appearance of this playwright, actress, reader, painter of scenery, maker of costumes and what not shows her in the light of a wonderfully gifted personality. Pietra was done by Clarice McCauley with sympathetic voice and action. Closing the program Bell-Ranske gave a dramatic rendition of the Ibsen play, "When We Dead Awaken." In the lobby there was an exhibition of portraits and drawings by John S. Eland.

Flonzaleys Sail for England May 15

The month of April will find the Flonzaley String Quartet filling many engagements in the States of Texas, Arizona, California, Nevada, Oregon, Washington and Montana. May 3 there will be a concert in Salt Lake City, Utah, and on May 15 the organization sails for Europe on the S. S. Mauretania in order to fill engagements in London, Eng., on May 28 and June 4, etc.

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Mr. Henderson said in the New York Sun after Mr. Hamlin's recital in January: "Mr. George Hamlin, who at the present time is one of the best singers in the concert field, is heard in New York too infrequently. He sang with his accustomed artistry in the management of the voice and with rare finesse of style."



A FAMOUS PORTRAIT OF BIRDICE BLYE.

By request the above portrait of Birdice Blye is being republished. It was the work of Edward D. Waters, of Chicago, whose sudden death from pneumonia a short time ago was such a shock to his many friends. Mr. Waters had made many photographs of celebrated people, but this portrait of the distinguished pianist was his best known work. It had attracted much attention in all parts of the country and was pronounced one of the most artistic ever produced in America. It was taken by Mr. and Mrs. Waters in Miss Blye's own artistic music room in her home. Much interest is being manifested in the recital Miss Blye will give March 29 before the Travel Club of Chicago, her third recital for this society. After a number of engagements in cities near Chicago, Miss Blye will make her annual Southern tour and will then go East.



JULIA CLAUSSEN,

Swedish mezzo-soprano, who is pictured herewith in a musical moment with her charming daughters, Sonja and Bojan. Mme. Claussen, who created a sensation at her recent New York recital, is now appearing in a series of concerts in the New England States under the auspices of the Swedish newspaper Svea, which has its headquarters in Worcester, Mass. © Underwood & Underwood.



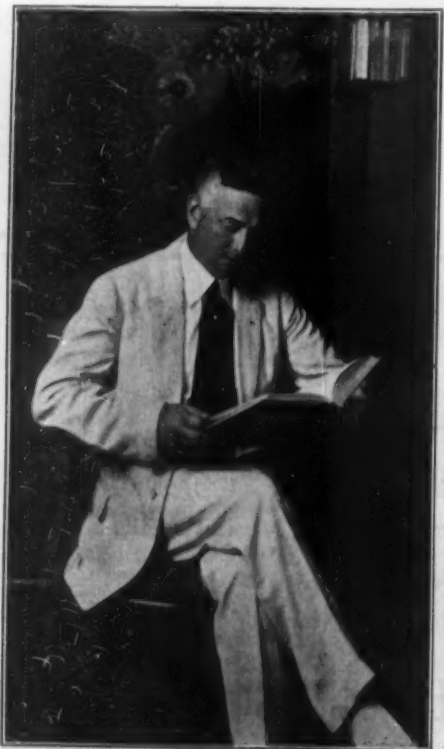
HAROLD LAND,

Snapped with his accompanist, James MacDermott (on the left), when they were both members of Uncle Sam's navy. At the present time the baritone is making a tour of Maine with the Chapman Concert Company. Mr. Land is using Terry's "Southern Lullaby" on his programs, and has recorded it for the Victor Talking Machine Company. Two other songs that have won their share of popularity are "In the Afterglow," by Frank H. Grey, and "When Your Ship Comes In," by Lily Strickland. All three are Hinds, Hayden & Eldredge publications.



MARIE MORRISEY,

The well known contralto, whose engagements for next week include appearances as follows: Lewiston, Idaho, March 29; Grangeville, Idaho, March 30; Moscow, Idaho, March 31; Garfield, Wash., April 1; Pullman, Wash., April 2.



JOHN PRINDLE SCOTT,

The American composer, whose songs are continually being listed on concert programs. Over a dozen new compositions have just been announced as either ready or awaiting publication by G. Schirmer, Inc., while Harold Flammer, Inc., makes the statement that the entire editions of two recent sacred songs were sold out in a few months. Huntzinger & Dilworth are finding his new "Romeo in Georgia" a big seller. (See story on page 18.)



CLAUDIA MUZIO,

The distinguished soprano of the Metropolitan Opera Company, who will make her first concert tour of the United States in the autumn.





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Who are touring the State under the direction of J. Oscar Miller. The soloists are Ruth Brown, soprano; Frances Johnston, violinist; Belle Barton, reader, and Flora Bennett, accompanist.



IDELLE PATTERSON,

That very charming soprano who recently completed a most successful concert tour. Those in charge of the Orlando (Florida) Festival heard that Miss Patterson was giving a recital in Jacksonville on February 12, and, as the singer gave so much pleasure at her appearance at the Orlando Festival last year, a special concert was arranged for February 14 so that she could appear there again this year. During February and March Miss Patterson has been heard in concert and recital in the States of Connecticut, Louisiana, Mississippi, Florida, South Carolina, Pennsylvania and New York.



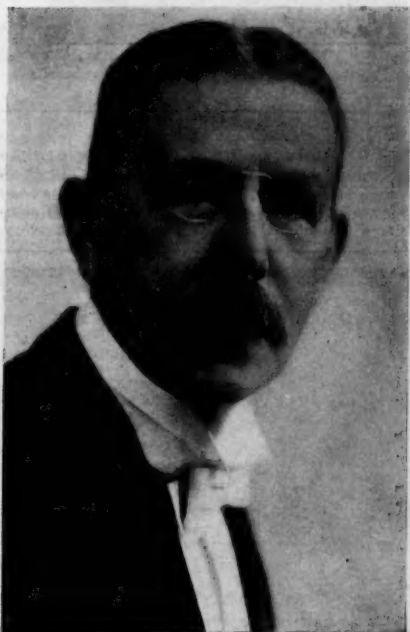
M. S. YACHIMSKI A DE PARRY PUPIL.

Not only is Andrea De Parry a successful and popular singer, but he is as prominent a vocal teacher, whose many pupils are a great credit to him. Among the pupils who have made successful professional debuts under this Chicago vocal teacher's direction is M. S. Yachimski, who appeared recently in the leading part of a French operetta entitled "The Weak Spot." Mr. Yachimski, who won instant approval, is very enthusiastic in the praise of his teacher, to whom he gives much credit for his success.



MARGUERITE RINGO,

Soprano, who has sung extensively in oratorio, concert and recital, includes among her important engagements for the season appearances in Halifax (three times), Springfield, Worcester and Northampton, Mass.; Waterbury and Litchfield, Conn.; Newburgh, Schenectady and Troy, N. Y.; Pittsburgh, Pa.; Bloomfield and Little Falls, N. J. Miss Ringo gave a recital in New York City early in the season and also appeared as soloist with the New York Chamber Music Society at the Brooklyn Academy of Music. During the month of May the soprano will tour Cuba.



HEINRICH MEYN,

who produced an original song recital in the form of a musical playlet at the MacDowell Club, March 20, says he wants to give hearers variety, not only in songs, but through the eye, so he appeared in the costume of a sailor, with Edith Chapman Gould in a peasant dress, the stage setting being "The Inn of the Tired Donkey." Humorous and sentimental dialogue is plentiful in the playlet, which made a hit.



HIGHEST PAID SINGER IN THE WORLD PAYS FEDERAL INCOME TAX.

Caruso pays his income tax. Although an Italian by birth, he also has to pay something to the United States for the large salary he collects. Above he is pictured paying his income tax to Federal Income Tax Collector "Big Bill" Edicards. Photo © Kadel & Herbert, N. Y.



TARRANT DELIGHTS NEW ORLEANS WITH STRACCIARI.

A large and enthusiastic audience crowded the Athenaeum in New Orleans on February 2 to hear the Italian baritone, Riccardo Stracciari, assisted by Francisco Longo at the piano. This was the third number of this season's series under the management of Robert Hayne Tarrant. Stracciari won great favor with his concert in New Orleans about one year ago, but his wonderful singing on the occasion of his recent appearance there was a veritable triumph for this celebrated baritone. Accounts have it that seldom has any artist been received with such sincere appreciation and such demonstrations of approval as were accorded to Stracciari. His program was one of exceptional excellence and a delight from the beginning to the end, the large audience insisting upon numerous encores to which the singer responded generously, and even at the close of the program his "Largo al factotum," from Rossini's "Barbiere di Siviglia," was so thoroughly enjoyed that the audience refused to depart from the auditorium until Stracciari had heeded their cries for "one more song." Local music lovers and critics have pronounced the Tarrant Series thus far as one of the most memorable ever presented to the New Orleans public, and the success of the first three numbers has increased the subscribers' eagerness to hear the fourth and final one of the series, April 17, when Frances Alda and Charles Hackett will be the attractions.



HAROLD HENRY,

The pianist, who spent several days in New York recently during which time he corrected some Duo-Art records of his own making. Previous to this Mr. Henry completed a coast to coast tour, including engagements in New York, Chicago, Buffalo, Detroit, Seattle and Portland. His programs for this tour included his own "Dancing Marionette" which met with such favor as to warrant its repetition on every occasion. The composition is published by Carl Fischer of New York. Very shortly the pianist will undertake a second coast to coast tour, which will carry him through Texas, Kansas, Arizona and California, including appearances in Los Angeles and Pasadena.

HARRIET FOSTER,

Who side-tracked the usual program conventions by recently giving an Aeolian Hall recital of "rare and classical sacred songs" which met with unusual success. Mrs. Foster attracted a very representative audience of large size and one that manifested genuine appreciation of her worthy efforts.



MYRON RODNEY,

The young American baritone, who will give his first recital in Aeolian Hall, New York, on the evening of April 29. His program will be a most interesting one. See story on page 17.



ANNA FITZIU,

Soprano of the Chicago Opera Association, who has found Mana-Zucca's "Rachem" excellently suited to her purposes for concert work. Miss Fitziu has sung the song with distinctive success upon numerous occasions and has added it to her permanent repertory.



PAYS INCOME TAX IN \$1,000 BILLS.

One of the last to pay her income tax, Luisa Tetrazzini, the world-famous singer, created a sensation in the New York Customs House when she paid her tax in crisp bills of \$1,000 denomination. The above photograph shows Mme. Tetrazzini handing to Collector "Big Bill" Edwards the \$1,000 bills, while Chief Tax Expert S. B. Thomas looks on. Photo © Kadel & Herbert, N. Y.

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R. C. Durant's Generous Contribution of \$50,000 Yearly Makes Project Possible—San Francisco Symphony Heard in Second Berkeley Concert—Marie Morrissey Pleases in Recital—Dorothy Johnston Presents Synthetic Recital—University Organ Students Give Concert—Notes

Oakland, Cal., March 1, 1920.—Provision for the organization and maintenance in Oakland of a municipal band to rank among the best was assured this week, with the passage by the City Council of a resolution, creating a municipal band commission. This was established in conformity with the plan recently outlined by R. Clifford Durant, wealthy automobile manufacturer and aviator, who offered \$50,000 a year for five years, with the proviso that the city apportion a similar amount. The commission consists of R. C. Durant, chairman; J. F. Carlston, president of the Central National Bank; Walter D. Cole, former president of the Chamber of Commerce; City Attorney H. L. Hagan, John W. Stetson and B. F. Sharpro. Private and public subscription lists will be opened shortly.

BERKELEY APPLAUDS SAN FRANCISCO SYMPHONY CONCERTS.
The second of a series of four concerts by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, was attended by a large audience, February 19, at Harmon Gymnasium on the campus. Tina Lerner, Russian pianist, was the soloist, playing the Grieg con-

certo for piano and orchestra in A minor, op. 16. Numbers by the orchestra included the overture to "Oberon," Weber, and the "Pathétique" symphony of Tchaikowsky. These fine concerts are satisfying a need of the East Bay cities and are deservedly popular.

The people of the East Bay cities turned out in goodly numbers to hear the third concert of the San Francisco Symphony series on February 26. The program consisted of Mozart's C major symphony (the "Jupiter"), concerto for violin and orchestra in E minor, Mendelssohn, with Louis Persinger as soloist; prelude to "The Afternoon of a Faun," Debussy, and Liszt's stirring Hungarian rhapsody, No. 2. All these numbers were interpreted with a clarity, brilliance and beauty of tone quality which one always expects and gets under the baton of Conductor Hertz.

EVENTS ANNOUNCED FOR GREEK THEATER.

Prof. Samuel J. Hume, director of the Greek Theater, announces programs by the San Francisco Chamber Music Society, March 17 and 25 and April 1; Rossini's "Stabat Mater," with soloists, chorus and orchestra—an annual important event—directed by Paul Steindorff, April 2, and Tina Lerner, Russian pianist, in recitals, April 7, 14 and 21. Beginning with Sunday, March 7, a half hour of music in the Greek Theater will be given every Sunday afternoon. All the foregoing are under the auspices of the University of California Greek Theater, which is fast becoming a center of musical interest in the Bay section.

WELSH EISTEDDFOD ATTRACTS MANY COMPETITORS.

The Jenny Lind Hall was the scene of an interesting Welsh Eisteddfod on the afternoon and evening of February 23, under the auspices of the Welsh Presbyterian

Church, to commemorate the birthdays of George Washington and David Lloyd George.

Hundreds of men, women and children, Welsh representatives from all over the State and Arizona, thus celebrated their national festival of music, literature and art. The competitions, especially those of music, aroused much interest, and choruses, quartets, duets, solo singers and pianists entered the contests for the many money prizes. The chairman of the music committee was R. D. Parry, the adjudicators being Clement Rowlands, Hugh J. Williams and Godfrey Price. The official accompanists were Mesdames W. J. Parry and R. Jones, and the secretary, Mrs. R. D. Parry. The literary and art competitions were also in capable hands, and were intersected with the musical numbers on the two very lengthy programs. Special artists who gave solo numbers were Theodore Phillips, Clement Rowlands, Godfrey Price, Hugh J. Williams and Hester Davies. Tea as in Wales was served between the sessions.

MARIE MORRISSEY PLEASURES IN RECITAL.

At the Oakland Auditorium Opera House, February 19, Marie Morrissey, contralto, assisted by Harold Lyman, flutist, gave an artistic recital. Her voice is one of lovely quality and her interpretations were those of the thorough artist.

DOROTHY JOHNSTON PRESENTS SYNTHETIC RECITAL.

Dorothy Johnston, contralto, has been working on an elaborate synthetic program, called "The Eastern Gate," composed, gestured and costumed by Maxwell Armfield. The symbolic character of the recital is brought out in a varied sequence of stories, poems, songs, costumes and gestures. Many instruments are used and symbolic

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screens and properties take one back to the symbolized Eastern Gate of the Bible. Miss Johnston is presenting this recital throughout California and the Northwest this spring and has already met with much success in the South.

UNIVERSITY ORGAN STUDENTS GIVE CONCERT.

Students of the organ in the extension division of the University of California recently gave an enjoyable program at the Abbey studio of William W. Carruth. Among those who participated were Marion Wixson, Elizabeth Finneran, Hazel Carpenter, Iona Fix, Eloise Prince and Grace Newcomb. Miss Fix, at the piano, and Miss Wixson, at the organ, also offered a group in duo.

NOTES.

Dorothy Seely, the young Oakland soprano who recently made a very favorable impression in San Francisco when she was heard in recital there, gave a group of five well rendered songs at a concert at Masonic Hall, San Leandro, February 13. Her sister, Mary Seely, was the accompanist.

An organ recital of unusual interest was given at Mills College, February 15, by William W. Carruth, of the College of Music faculty. The program, with one exception, was made up of compositions by the late Horatio Parker, of whom Mr. Carruth was a former pupil.

Younger piano pupils of Eva Garcia recently were heard in recital at Ebell Hall. Of special interest was the playing of Betsy Pembroke and Edward Odell, each of whom is but six years old.

Granville Barker, English playwright and critic, lectured under the auspices of Mills College at Oakland Opera House, February 16, "The Artist as a Vital Member of the Community" being his subject.

A monthly publication of the California Federation of Music Clubs, with Charles C. Draa, publicity chairman, is known as the "Official Bulletin." It is issued monthly and contains federation news. Mr. Draa requests that members of federated organizations, which here include the Alameda Music Teachers' Association, and the Wednesday Morning Choral Club, act as contributors.

Through generators, oscillators and reproducers, the strains of the orchestra at Fairmont Hotel, San Francisco, were transformed recently into radio currents; the wires on the roof of the Oakland Auditorium picked them up, and they were transmitted below to the audience of several thousand persons, members of the American Legion and their friends, who listened to the program of the orchestra.

The third concert of the Berkeley school children's series, under the direction of William Edwin Chamberlain, was heard in the High School Auditorium, January 29, when children filled the seats. Tina Lerner, the Russian pianist, gave a delightful program.

Mrs. Cecil Frankel, president of the State Federation of Music Clubs, was a recent Oakland visitor. She aroused much interest in the forthcoming second annual convention, to be held this year in Fresno, Cal., May 3, 4 and 5. E. A. T.

NEW SANTA MONICA SERIES OFFERS MINNEAPOLIS SYMPHONY

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—Cadman, Tsianina, Zoellner Quartet and Colin Campbell Among Attractions—Fine Work of Symphony and Harriet McConnell Lauded

—Woman's Club Presents Constance Balfour, Charles T. Ferry and Leon Rice in Recitals

Santa Monica, Cal., February 23, 1920.—The Santa Monica Bay cities' Philharmonic courses, although in the first season of their existence, having recently been organized and managed by Arne Nordskog, tenor and voice teacher, have gone through a very successful season so far.

Charles Wakefield Cadman, American composer-pianist, and Princess Tsianina Redfeather, Indian soprano, opened the courses on November 4, at which time sensational airplane flights were staged for their enjoyment, as well as giving them a chance to be seen in the movies, a con-

tribution of the Thomas H. Ince Motion Picture Corporation.

RE-ENGAGEMENT FOR ZOELLNER QUARTET REQUESTED.

The Zoellner Quartet gave the second number of the series and despite the heavy downpour of rain, a good crowd turned out and before the concert was over there were requests for a return engagement. The audience was so pleased with the program that it was necessary to respond to the tremendous applause with many encores. This was on the evening of December 6.

COLIN CAMPBELL ENGAGED IN PIANO RECITAL.

On January 8, Colin Campbell, American pianist, gave the third concert of the season and, although he came unheralded, he received a hearty welcome and was assured before his program was half finished that he had established himself as an artist of the first rank in the minds of his auditors. After a fine interpretation of the Schubert-Tausig "March Militaire," the audience became so enthused that he was compelled to give two encores before it would let him go, this being the last number on the program.

FINE WORK OF MINNEAPOLIS SYMPHONY LAUDED.

The Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, with Harriet McConnell, contralto, as soloist, was offered February 2, this being the fourth and biggest concert of the season. This splendid symphonic body acquitted itself in great shape and the

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many music lovers who attended the concert declared that they had never heard anything more beautiful. Harriet McConnell possesses a lovely contralto voice, and was heard to great advantage in the vast auditorium.

The city of Minneapolis is to be congratulated on having such a great institution as this and deserves greater credit for sending it around the country and giving the multitudes an opportunity of hearing the great symphonies so well played.

BALFOUR AND FERRY RECITAL PLEASES.

On January 5, Constance Balfour, soprano, assisted by Charles T. Ferry, composer-pianist, gave a program for the Woman's Club and were given an enthusiastic reception. Miss Balfour sang several compositions of Mr. Ferry's and they proved a real delight. Mr. Ferry also played some of his own compositions, and although this was his first appearance here, he made many friends who hope soon to hear him again.

LEON RICE PRESENTED BY WOMAN'S CLUB.

Leon Rice, tenor, accompanied by his wife, Jennie Caesar-Rice, gave a program for the Woman's Club on Monday, February 2. Mr. Rice has been heard here before in a recital at the First Methodist Church, and the friends that he made at his first appearance only made him more popular at this appearance. D. L.

ERNEST DOUGLAS INAUGURATES NEW VENICE, CAL., PIPE ORGAN

Venice, Cal., March 5, 1920.—Prof. Ernest Douglas, the well known Los Angeles organist, was heard in recital at the First Church of Christ, Scientist, in this city, when the new pipe organ recently installed by the Estey Organ Company was inaugurated.

Professor Douglas displayed the organ to the best advantage and was warmly received by a capacity audience. Arne Nordskog, the well known Norwegian tenor, was chosen as soloist and precentor of this church for the coming year.

NORDSKOG GIVES SECOND RECITAL.

A large audience filled the parlors of the Nadine Apartments to listen to Arne Nordskog in recital on January 31. The tenor offered a group of Norwegian songs, translating them so that the sentiment of each was fully appreciated. He also sang "The Big Brown Bear," by Manazucca, and it brought an encore, "Cheer Up, Do," by Coverly. The heavier numbers were "The Crying of Water," by Campbell-Tipton, and Puccini's "E lucevan le stelle," from "Tosca." This is the second time Mr. Nordskog has sung here, and he was enthusiastically and warmly received by those who have heard him before.

HEIFETZ ENTERTAINED AT PANTAGES HOME.

Jascha Heifetz, the renowned violinist, was entertained here at the home of Alexander Pantages, owner of the Pantages Theaters. Many prominent musicians from Los Angeles were also guests at this event. D. L.

PORTLAND SYMPHONY LAUDED IN SEASON'S FOURTH CONCERT

As Soloist, Sophie Braslau's Art Delights—Ellison-White Interests Occupy New Enlarged Quarters—Notes

Portland, Ore., March 6, 1920.—The fourth concert of the Portland Symphony Orchestra, Carl Denton, conductor, with Sophie Braslau, contralto of the Metropolitan Opera Company, as soloist, took place on February 25. Among Miss Braslau's offerings were the aria, "O mio Fernando," from Donizetti's "La Favorita," and a group of Russian songs, all of which were admirably interpreted. She also rendered the "Song of the Robin Woman," from Cadman's "Shanewis." The audience, recognizing Miss Braslau's great talent, exacted several extra numbers.

The orchestra, which is composed of sixty men, played Mendelssohn's "Scotch" symphony, Weber's "Oberon" overture, and two works by Wagner. As usual, Conductor Denton and his musicians were warmly applauded. This brilliant concert, which took place in the Heilig Theater, will not be quickly forgotten.

Miss Braslau's Pacific Northwest tour is managed by Steers & Coman, of Portland.

NEW QUARTERS FOR ELLISON-WHITE INTERESTS.

The Ellison-White Musical Bureau, Oliver O. Young, manager, and the Ellison-White Conservatory of Music, Harold Hurlbut, director, are occupying their new quarters, 654 Everett street. These enterprising institutions are growing very fast.

NOTES.

Victor Christensen, one of Portland's best violinists, is playing solos in the Rivoli Theater.

Farish Williams, well known baritone of New York, is a Portland visitor. J. R. O.

FINE PROGRAMS TO FEATURE CHEHALIS FESTIVAL

Chehalis, Wash., March 5, 1920.—The Chehalis Choral Society is rehearsing diligently for the May Music Festival, an annual event in Chehalis, which attracts music lovers from all parts of southwest Washington. There will be three programs, given on two evenings and one afternoon, the latter solely by visiting artists. The society presents the other two programs, which, this year, will include "The Swan and the Skylark," A. Goring Thomas, and a repetition of "Hiawatha's Wedding Feast" (by request), Coleridge-Taylor. Definite arrangements for soloists have not



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been finally closed, but tentative arrangements have been made for the appearance of F. Weiderrecht, tenor; Clifford J. Kantner, baritone; Vivian Strong-Hart, soprano; Dai Steele Ross, alto, and Claude Madden, violinist. These artists are all from Seattle. It is the purpose of the society to use soloists from the Northwest. Last year most of the soloists were from Portland, Ore. The director of the society is Ferdinand Dunkley, of Seattle and Tacoma, one of the best known composers and musicians of the Northwest. The accompanist is Eleanor Peterson, of Chehalis.

To finance the society and its work, the executive committee, which is given much power under the constitution and bylaws, puts on an associate membership sale each season. Holders of associate memberships are given two season admissions each. So far the society has financed its work without having a deficit. This is due largely to careful management, and also due to the fact that the citizens of Chehalis and surrounding country have much faith in the society, its reputation having been kept of high standard by reason of the fact that it does not sponsor any musical numbers except of the best. The policy has been to have three or four noteworthy concerts a season rather than a larger number of mediocre talent.

The society has done much to establish Chehalis as a music center in this section, and the business men of the community have not been slow to recognize the value of this as a community asset. C. E.

TACOMA LADIES' MUSICAL CLUB HOLDS MIDWINTER SONGFEST

Under Frederick W. Wallis' Direction, the Organization Surpasses Its Previous Fine Record—Sophie Braslau Captivates in Initial Appearance

Tacoma, Wash., February 28, 1920.—Immediately preceding the Lenten season, Tacoma enjoyed a halcyon period of musical attractions, the minor affairs overshadowed by the splendid Heifetz concert with its record attendance, and the closely following outstanding event presenting Sophia Braslau, under Bernice E. Newell's management, as soloist with the Tacoma Ladies' Musical Club. The chorus of the club, under the leadership of Frederick W. Wallis, has been featuring at its semiannual concerts work of a constantly increasing high quality, but the program for the present mid-winter songfest surpassed in its ambitious numbers all previous standards.

The Tacoma Theater was a gala scene, filled to overflowing with devotees of the best in art. Miss Braslau, making her initial appearance in this city, was acclaimed from her opening numbers as an artist of unusual versatility. Not only was revealed a voice of glorious contralto quality in her heavy dramatic offerings in the first groups, but later numbers from the lighter modern school proved her fully mistress of the versatile effects of a mezzo or even high soprano. Her compelling artistry and her unassuming personal charm were a combination that captivated Tacomans, making the entire program a memorable event. The difficult presentations by the ensemble were given throughout without the aid of music scores.

K. M. K.

Carylma Pupil Heard with Boston Orchestra

Lily Meagher, an artist pupil of Kathryn Carylma, scored success on February 29, when she appeared as soloist with the Boston Symphony Orchestra in Lawrence, Mass. After singing the aria "Hear Ye, Israel," from "Elijah," Conductor Monteux was obliged to step down from his rostrum in order to enable Miss Meagher to acknowledge

careers; two of these are wives of well known New York musicians.

The writer heard several pupils at the Carylma studio and was greatly impressed with the excellent results obtained, and which are achieved wholly through the understanding and application of the true principles of voice building by which all defects are eliminated and a resonant and even scale established. Every voice in Mme. Carylma's studio is a demonstration of the soundness of her instruction. In addition to the technical training, great attention is also given to purity of style and diction in English, French and Italian.

BALTIMORE OPERA'S INITIAL PRODUCTIONS A NOTABLE SUCCESS

New Local Company Does Excellent Work in "Il Trovatore" and "La Traviata"—"Aida" to Be Given Next

Baltimore, Md., March 12, 1920.—The 1920 season of opera in Baltimore was inaugurated by the Baltimore Opera Society on March 8. Conductor David S. Melamet chose for the occasion the first act from "La Traviata" and acts two and four from "Il Trovatore." The programs were repeated on March 9 and 10, before audiences both large and enthusiastic. For excellence of solo and ensemble work these performances were notable, and Baltimore may well be proud of its opera company, which is worthy of unqualified support. The orchestra, too, was a decided asset, and the scenic effects added greatly to the productions.

Margaret Melamet was the Violetta of the opening performance, her singing being very delightful. She has a sweet, flexible, well trained voice and a stage presence altogether lovely. On the other two nights this role was admirably enacted by Irene Shirley, a former Baltimore girl, who is now studying with Mme. Sembrich. The Alfredo was done by Umberto Sorrentino, a singer whose work both in concert and opera is well known to the musical public. He was in excellent voice and scored a very real success with his audiences.

Other members of the cast included Dorothy Paca as Flora Bervoix, Norman Healy as Gaston, John F. Osbourne as Baron Douphol, and Harry Rosenberger as Marquis D'Obigny.

In "Il Trovatore" Mr. Sorrentino proved himself a splendid Manrico, and Harry Rosenberger did espe-

cially good work as the Count Di Luna. Leonora was portrayed by Louise Schuchhardt, and both Constance Nowakowska-Hejda and Eugenia Earp-Arnold, who sang the role of Azucena (the former taking the part in act two and the latter in act four) were worthy of special commendation. In act four, Harry Gerhold took the part of the Count Di Luna with real success. Frank W. Petticord was the Ruiz of act two and Brison Tucker sang it in act four. Mrs. Joseph Coale was the Inez, John F. Osbourne the Ferrando, and Leonidas Doty an old Gypsy.

The work of the chorus was excellent and there was a unanimity of attack which spoke much for the excellent training that has been given. Others who deserve credit for the success of the production are George Castelle, assistant conductor and stage manager; John Bohl, orchestra manager; Mrs. David S. Melamet and Mrs. George Castelle, accompanists, and Herbert Woermer, who had charge of the properties.

The next opera to be given by the Baltimore Opera Society will be on Thursday and Friday, April 29 and 30, when Verdi's "Aida" will be presented. F.

Bowling Green's Sixth Annual Festival Plans

On April 12, 13, 14, the sixth annual music festival of the Bowling Green College-Community will be held at Bowling Green, Ohio. The College-Community festival chorus of 200 singers and the children's chorus of 300 will present the choral works, these including Mendelssohn's "Elijah" and "Hiawatha's Childhood." Special interest will center in the latter work because of the fact that the soloists will be Charles Wakefield Cadman and Princess Tsianina. The Indian princess will also sing excerpts from Mr. Cadman's Indian opera, "Shanewis," and Mr. Cadman will speak on "The Music of the American Indian." The Detroit Symphony Orchestra, Ossip Gabrilowitsch conducting, will be another special attraction. The list of soloists includes Ilya Schkolnik, of the Detroit Orchestra; Mrs. C. B. Lackens, soprano; Clarence R. Ball, tenor; Gustav Holmquist, bass; Djina Ostrowska, harpist; William Graefing King, violinist; Mrs. L. C. Moores, contralto; Mary Willing Meagley, organist, and Ethel J. Light and Martha Cruickshank, accompanists. Great credit is due Ernest Hesser, director of Music at the State Normal College, for the excellence of the soloists and programs. Mr. Hesser is also director of the chorus, having proven himself in past seasons a very capable wielder of the baton.



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KATHRYN CARYLMA,
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the enthusiasm of four recalls. Her success was so pronounced that she was at once engaged for next season's concert with the Boston Symphony Orchestra.

Miss Meagher is scheduled to sing shortly as soloist in Lowell, Mass., as well as with the Rubinstein Club in New York. Her voice is one of beautiful quality and particularly even throughout the entire scale; her high tones are delivered with remarkable ease and freedom.

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OPINIONS OF THE PRESS

New York Pays Tribute to Raymond Wilson

Raymond Wilson's recent Aeolian Hall recital was a splendid climax to his list of concert dates for the season. The appended criticisms bear testimony to the fact that his appearance was very favorably viewed from a critical standpoint:

Raymond Wilson, pianist, whose massive, rhythmical, climatic style lent power to some lighter music in his program at Aeolian Hall, gave pleasure to a matinee audience in MacDowell's "Eroica" sonata, as he himself recognized, by adding the American composer's "Witches' Dance" at the close of the afternoon. In no previous annual visit has Mr. Wilson made so captivating a finish as yesterday with Bartok's "The Bells," Pugnoli's "Serenade to the Moon," Glinka-Balakireff's "Lark," and a Russian dance of Liapounoff.—New York Times.

Mr. Wilson has an admirable technic, fire and enthusiasm, and he won much applause from his hearers. He gave a pleasing interpretation of MacDowell's sonata "Eroica" and played compositions of Mozart and Chopin in likable fashion. One of his most interesting numbers was an etude by Liapounoff which he played with unusual spirit.—New York Telegraph.

Raymond Wilson is a pianist of commendable powers and his performance of a varied program was highly appreciated by a good sized audience. He played Mozart's "Pastorale Varié" in a finished



RAYMOND WILSON,
Pianist.

and scholarly manner and Chopin's nocturne, op. 62, and the scherzo, op. 20, were invested with romantic feeling and delightful dramatic significance.—New York American.

Mr. Wilson's program was pleasantly unconventional. He is a sturdy pianist who maintains a steady course along conventional paths. He plays in a straightforward manly fashion, and a certain rugged strength, which distinguishes him from many of his contemporaries, was effectively displayed in MacDowell's sonata "Eroica."—New York Tribune.

There is a freshness and spontaneity about the playing of Raymond Wilson. His pianissimo was lovely and his fortissimo full of resonance. He is a player of genuine worth and a sensitive musician as well as a technical master of the keyboard.—New York Evening Telegram.

You wonder how a man who teaches scores of pianists could possibly retain enough inspiration to give a piano recital himself. Raymond Wilson's concert at Aeolian Hall proved that it can be done. Mr. Wilson played in a straightforward way with a welcome clarity of outline and definite, accurate style.—New York Evening Mail.

Mr. Wilson spends most of his time teaching piano in Syracuse University, but his annual visits to New York never reveal him as a pedagogue—rather as a pianist of considerable power and charm, for he knows how to burrow beneath the surface and to reveal the soul of the compositions in hand. Yesterday he reached a high level of pianistic attainment in his playing of MacDowell's "Eroica" sonata.—Brooklyn Daily Eagle.

Merle Alcock—A Genuine Contralto

Accompanying are echoes of praise accorded Merle Alcock in the New York daily press on the day following her Aeolian Hall recital, and there are appended also several of the tributes this singer received after she appeared as one of the soloists at the Metropolitan Opera House on December 14 in Verdi's "Requiem":

Beautiful voice and thoroughly sincere and musical style and clearness of diction.—New York Times, December 3, 1919.

The opulence of her voice, a genuine contralto, its richness and emotional quality, combined with excellent technic and a high order of musical intelligence, make her one of the most agreeable singers before the public.—New York Tribune, December 3, 1919.

She sang a difficult program with accustomed intelligence and musicianship. Her diction was admirable—every word so clearly enunciated, every phrase so exquisitely rounded.—New York Herald, December 3, 1919.

Her voice is of lovely quality, her enunciation is clear and her style is tasteful.—New York Evening World, December 3, 1919.

Miss Alcock, singing for the first time from this big, coveted stage, made an excellent impression and her singing of the "Liber Scriptus" with the chorus was one of the pillars of the solemn musical structure.—New York Evening Sun, December 13, 1919.

Merle Alcock displayed a voice of richness and power and an authoritative delivery.—New York Tribune, December 13, 1919.

Merle Alcock heard with stars by Metropolitan throng. . . . Not only sang admirably her solo numbers but also a sympathetic part in the ensemble.—New York Times, December 13, 1919.

Her voice is of fine quality, large and resonant.—New York Herald, December 13, 1919.

Harold Henry Wins Unqualified Success

Harold Henry played recently in Portland, Ore., and, judging from the manner in which the music critics reviewed the concert the next day, his appearance there

was a decided success. A few of the notices are attached herewith:

It is a great pleasure to record that Harold Henry, American pianist, won much success Wednesday night in the Helig Theater when he appeared in a concert that was remarkable for his quiet, non-sensational but brilliant playing. Mr. Henry's audience of last night could not have been more cordial and enthusiastic in recognizing his musical genius. He is sane and common sense in appearance and plays without any affectations or atmosphere of mystery. He has fully earned the right to be called a master pianist. . . . His concepts of Bach, Brahms and Schubert selections were marked by fine satisfying pianism with sure, velvety touch and cultured phrasing. . . . When Mr. Henry came to play the Chopin etude, opus 25, No. 9, piano students recognized it as an old favorite and applauded its rendition so warmly that it had to be repeated. Mr. Henry's own "Dancing Marionette" is a creation of sunny beauty and joy, and it too had to be repeated. His Moszkowski "Caprice Espagnole" was quite a brilliant affair. His extra numbers were "Scotch Dances" (Beethoven), A flat polonaise (Chopin), and nocturne (Grieg).—The Morning Oregonian, Portland, February 12, 1920.

Portland music lovers who failed to attend the concert given by Harold Henry, American pianist, last evening missed a rare musical treat. Mr. Henry is a thorough all around musician. His playing is clear and clean cut, his technic adequate to the most exacting demand. While he might be classed as an intellectual musician, his playing is far from cold, and his interpretation of the old and the new masters was a delight. His wholesomeness and pleasing stage presence added in no slight degree to the enjoyment of the evening. Mr. Henry is a skillful program maker, choosing an alluring assortment of numbers from both the old and new schools. It was the MacDowell "Keltic" sonata which followed, however, that made the audience realize they were listening to a program out of the ordinary. This was played with a simple dignity of feeling and a technical brilliancy that evoked a furore.—Portland Telegram, February 13, 1920.

Harold Henry proved to be at least the demonstrative majority of those present that he is a master pianist. . . . His is dignified playing characterized by brilliant technic, singing tone and elegant phrasing.—Portland Daily Journal, February 13, 1920.

Dubinsky Commands Facile Technic

Vladimir Dubinsky registered three fine successes the past month in Cleveland, Brooklyn and New York. On February 15 at the Crescent Athletic Club, Brooklyn, he played works by Rimsky-Korsakoff, Casella and ensemble numbers with great success. The Maxine Elliott Theater heard echoes of his cello February 22, when distinguished social patronage backed the reading of "Adam Bede," as told by Ida Benfey Judd. Works by Arensky, Grieg, Mendelssohn and Debussy made up his numbers on that occasion, and in the applauding audience were Kate S. Chittenden, Harryot Holt Dey, Mrs. Alvin Hunsicker, Mrs. Thomas Edison, Mrs. Edwin Markham, Ida M. Tarbell, Emma Thursby and others. Notices by well known critics anent his Cleveland success are reproduced below:

Mr. Dubinsky is a cellist of talent, commanding a pleasing and quite sufficiently voluminous tone and a reliable and facile technic. He was warmly applauded after the performance of Bruch's "Kol Nidrei," which was his principal and opening offering. Later he played a group of shorter pieces by Cui, Glazounoff (a new name, this), and Popper.—Cleveland Plain Dealer, February 3.

Vladimir Dubinsky, cellist, contributed to the enjoyment of the occasion through two groups of solos for his instrument, in which, while his tone was not overly large, its quality was of much refinement and colorful quality. Too, he exploited a facile technic in a brilliant polonaise of Popper.—Cleveland Press, February 3.

Critic Calls Althouse Best American Tenor

On January 11 Paul Althouse appeared in Providence, R. I., and, judging from the appended notices, he created an excellent impression with his "robust" voice:

Paul Althouse who deserves to be called the best American tenor, sang delightfully and earned a reception equal to that accorded Mme. Matzenauer. His voice is robust, rather than lyric, and he sings with intelligence and musical understanding. The climax came in his English group of which the first song was "The Blind Ploughman." Mr. Althouse sang it magnificently and after the big climax at its close he was given an ovation. No less than three encores were added this group.—Providence Journal, January 12, 1920.

Of Paul Althouse, the tenor, it is quite sufficient to say that, in addition to his operatic triumphs, he has been heard in concert in practically every important city of the United States and everywhere has won fame with his beautiful voice and wholesome personality.

In the big aria from "Manon" he won instant recognition and in his English group of songs his beautiful voice stirred the hearts of his hearers.—Evening Tribune.

Nellis Plays with Skill and Understanding

Daisy Nellis, the young American pianist now touring the country, is meeting with unusual success everywhere she appears. A few press comments to the credit of this artist are herewith reproduced:

Miss Nellis' playing carried the house by its sheer beauty and expressiveness.—Philadelphia North American.

The musical feature was contributed by Daisy Nellis, a pianist of marked ability, whose exquisite playing won the audience.—Philadelphia Inquirer.

Daisy Nellis was a pronounced success. . . . This is her first appearance here and if applause is any criterion, she will soon be back again. She may safely be compared with the very best pianists of the day.—Philadelphia Press.

A dainty girl who plays with infinite skill and understanding.—Detroit News.

A pretty young pianist with unusual talent. Her program was so well played that she easily won the entire audience.—Detroit Times.

Florence Macbeth Delights Audience

"Florence Macbeth delights audience"—so said the Denver Post of November 5, which was no less generous than the Denver Times in its praise of the young songstress, its critic among many other eulogies saying:

The third of the Oberfelder concert series at the Auditorium Tuesday night brought to Denver musical lovers another vocalist who has of late created quite a stir in musical circles and has won her way to the top among the coloratura sopranos of this country.

She has done this in spite of being an American with none of the traditions of any European school to back her up. Florence Macbeth sang and Denver agreed, it was quite evident from her reception that the advance praise was not over-enthusiastic. She has a sweet, true voice of great natural charm and beauty, one of the kind that reaches out and strikes a note of sympathy. More especially in her upper register does her voice have an appealing beauty. She has an excellent high E flat.

The concert was quite as delightful and as satisfying as all of the Oberfelder series have been and once more drives home the fact that the best in music can be given at a sane and sensible price when there is an auditorium of such seating capacity as we have.

OPINIONS OF THE PRESS

Bauer's Playing Like Chimes of Golden Bells

Harold Bauer, the distinguished pianist, gave the thirteenth Peabody Institute recital of the season on Friday afternoon, January 30, at the Peabody Conservatory, Baltimore, before an enthusiastic audience that overflowed the parterre and had to be provided with seats on the platform on either side of the piano. The accompanying comments are full of meaning and tell in their own way how this "master pianist" was received:

The name of Harold Bauer exerts great influence and possesses enormous powers of attraction for the musically inclined, and especially for those who admire pianistic virtuosity in all its phases.—Evening News.

Mr. Bauer's work was notably effective and highly finished. The predominant relative softness of the piano tone was a particularly unusual feature of the recital.—Star.

Mr. Bauer chose to make his appeal not through pyrotechnic or great dynamics, but through expressiveness and a refinement of phrasing that appeared nothing short of perfection.

Such delicacy of touch—such wealth of shading—such a display of emotional qualities—such sentimentality unmingled with affectation or rhapsodical exaggerations as were exhibited by him, not only left no room for criticism, but opened up long new vistas of interpretative possibilities that came almost as a surprise.

Not often has Schumann been played with such deep subjectiveness and such submergence in the shifting moods of the composer, as was the case yesterday afternoon. As for Brahms, many in the audience doubtless were made to feel that they had never really comprehended the beauties of this tone master until Mr. Bauer disclosed them.—Evening Sun.

Harold Bauer did interesting things with the "soft" pedal, much of his work being in a quiet, intimate key that gave peculiar warmth and charm to his interpretations. Indeed, his readings were the readings of a poet dreaming at the piano, and for this reason the recital was quite unlike any that has been given here this season.—Sun.

His playing can be likened only to the chimes of golden bells, so clear and distinct is each tone. Even when playing pianissimo, this vibrant quality is equally as noticeable as in the louder tones.

Not a straggling note was to be found, but under his guiding intellect and elastic touch they fell, as it were, right into line. It was the work of a genius, the accentuated clear-cut phrasing, independence of fingering and delicate shading. The music lovers applauded and applauded.

His rendition of Bach's toccata also well merited the enthusiasm with which it was received.—American.

May Peterson Pleases Bosch Workers

When May Peterson entertained 800 Bosch workers at Springfield, Mass., she not only gained their fervid appreciation and wholehearted approval, but also won over the critics as well. The appended notices will confirm this statement:

Miss Peterson opened the program, singing the tender love songs, "Voi che sapete," from "The Marriage of Figaro." It was her only opera selection, and displayed the clear and flexible voice for which she is noted. It was in her two last groups of songs, however, that Miss Peterson displayed a personal charm and a voice of lyrical beauty which won the wholehearted approval of the audience. She sang La Forge's "To a Messenger" in a manner which allowed full play of her vocal powers.—Daily Republican, February 28.

Following her elaborate aria from "The Marriage of Figaro" by Mozart, Miss Peterson sang a number of songs in a lighter vein, proving her versatility and greatly delighting the audience. In her first group the song by Frank La Forge, "To a Messenger," proved one of the gems of the concert, although "Just Before the Lights Are Lit," by Branscomb, was a close second for honors. Several Negro spirituals and the old familiar like "Annie Laurie" and "Coming Through the Rye" added to the impression she always makes wherever she appears of singing the songs the majority of people like to hear.—Springfield Union, February 28.

Florence Otis Triumphs on Western Tour

Iowa, Nebraska, Missouri, Kansas, Oklahoma—these States were visited by Florence Otis on her tour during February, and previously she sang in Indiana, Kentucky, Illinois, Wisconsin and Iowa. Some of the more important Middle West cities in which she sang with fine success were Indianapolis, Louisville, St. Louis, Milwaukee, Des Moines, Omaha, Kansas City, Topeka, St. Joseph and Springfield, and press notices from principal papers all praise her highly. The Kansas City Journal, for instance, said that many singers in the limelight cannot match this attractive young singer, point for point, and that her voice is of ample range, rich, colorful beauty, and with flexibility and culture. The same paper made the statement Bietz's "Maids of Cadiz" was brilliantly sung, and also that she sings with delicious ease and understanding. The Kansas City Times especially mentions her interpretations of seven child songs, calling them the most delightful numbers of the evening. The Waterloo Times-Tribune speaks of her fine soprano voice with mezzo tones of lovely quality, used with intelligence and charm. The critic of that journal then goes on to say that fine diction and delicate pianissimo are some outstanding features of her singing. Especially delightful was Warford's intensely dramatic "Pieta" and John Prindle Scott's "Wind's in the South," dedicated to Miss Otis. The Battle Creek Enquirer and Evening News calls her singing "faultless; indeed, her whole program was highly enjoyable." Following are excerpts from other Middle West journals:

She has personal charm in abundance, lively imagination, an excellent, flexible soprano, coupled with all the graces of good art. In the rank of the very best coloratura singers.—Kalamazoo Gazette.

Truly delightful. Added to piquant, graceful personality is the charm of her wonderfully sweet, clear voice.—Mansfield News.

She was especially pleasing in "The Maids of Cadiz," and the last group, including Terry's "Reveries."—Toledo News-Bee.

Voice of rare beauty and carrying power. Her opening numbers made her at once a favorite.—Flint Daily Journal.

Established herself with her audience, and proved her dramatic ability. Her voice was peculiarly adapted to the love-songs. Her singing of "Life's Paradise" left her hearers enthralled.—Youngtown Telegram.

Possessed of a wonderfully sweet, clear voice, capable of the most difficult selections. She sings with buoyancy and freshness, and her interpretations are charming.—Akron Press.

Delighted her audience with her personal charm and really beautiful lyric soprano voice.—Muskegon Chronicle.

Pure rich voice of wide range. The Thomas polonaise from "Mignon" brought out the beauty and flexibility of her voice to good advantage.—Alliance Review and Leader.

Henry Hadley, an Honored

Prophet in His Own Country

There is much truth in the statement made recently by the music critic of the New York Times to the effect that there can be no doubt that Henry Hadley is a prophet abundantly honored in his own country, and particularly in New York City. On March 4, when the New York Philharmonic Orchestra performed his "Four Seasons" symphony, he was at the conductor's stand, and the appended is the manner in which the critics registered the success scored by him both as a composer and conductor:

Henry Hadley is a busy conductor-composer these musical days. His reception last night is an indication of the favor in which the American composer is held.

It was the occasion of the playing of his second symphony in F minor, entitled "The Four Seasons," first played by the Philharmonic in 1901, after having won the Paderewski prize and the prize of the New England Conservatory of Music in that year. It possesses the color and rich tone and form of Hadley's later works, and is a worthy predecessor to his later productions.

The symphonic year begins with winter in this case, skips to a scherzo in spring, with much bird music, indolently drifts into an Indian summer, lary with still lakes and immobile mountains, and liting with Indian love lyrics, flares into autumn with sound of hunting horn and pater of falling leaves, and symbolically dies with the year. Mr. Hadley conducted with fire and authority, as the saying goes, which was appreciated and applauded by the audience.—The Globe.

Henry Hadley is to the fore in New York at present. "The Four Seasons" was composed nearly a score of years ago. Since then Mr. Hadley's musicianship has broadened, and he has become more adept in construction, but the work has the freshness and sparkle that are the virtue of youth. If it is prolix, it is melodious and full of color; if it is reminiscent, it is worthily so. The change



HENRY HADLEY,
Composer-conductor.

ing times of the year are well differentiated in the composition. It was well led and well played. The audience recalled Mr. Hadley several times.—The Evening World.

Mr. Hadley is a conductor of large experience. * * *—The Evening Sun.

There was enough realism in Henry Hadley's symphony, "The Four Seasons," to make the audience at Carnegie Hall last night genuinely grateful for the gay caprice of the "Spring" scherzo after the vivid suggestions of "Winter's" cold blasts. Mr. Hadley's conducting of the Philharmonic through the number delighted his hearers to the point of a half-dozen recalls in answer to the applause after the last "Autumn" leaf had fallen.—The Evening Mail.

Henry Hadley's second symphony, which he conducted personally at last night's Philharmonic concert in Carnegie Hall, starts with a New England blizzard (the composer was born in Massachusetts). It would be too much to say that he "howls his war-song to the gale," for when he wrote this work, some twenty years ago, nobody thought about war. Still, he "travels on his native storm" for quite a while before there is a lull and the heavy snowflakes are heard falling; then the wind again blows hard enough to crack its cheeks. The best of the four movements of his symphony is the third; "Summer," a summer at Bayreuth it might be called, with an exquisite cello solo, all the composer's own. Indian love music is mingled with the Bayreuth strains; but this is a mixed world. When Hadley wrote this symphony he was still in his imitative stage. There are echoes of Grieg and Mendelssohn as well as of Wagner. It was a queer notion to begin a "seasonal" symphony with winter and end with autumn; but at any rate it was different. It is needless to say that he conducted his work admirably.—The Evening Post.

Mr. Hadley's symphony was written as far back as 1901. * * * Although nearly nineteen years have elapsed the work still brings to the attentive listener the convention of a talent full of freshness of spirit, assured handling of materials, mastery of orchestral technique and above all a virile confidence.

The same qualities found in the score of "Cleopatra's Night" are in the work, but Mr. Hadley is now a musician of deeper experience and subtler craft. He conducted his symphony well, and the orchestra played it admirably.—The Sun and New York Herald.

The composer met with a more than warm reception. * * * As a conductor he is what old carmen used to call a "swayback," but he knows what he wants, and he always gets it; at least he did on this occasion, as the band brilliantly responded to his incisive beat.—World.

There can be no doubt that Henry Hadley is a prophet abundantly honored in his own country, and particularly in New York City. The work played on this occasion was his second symphony in F minor, entitled "The Four Seasons." Like all of Mr. Hadley's music, it declares the thorough musicianship of the composer, his command of rich and varied orchestral color and expressive orchestral timbre, his grasp of form. * * *

So there are abundant ingenuity and fancy in the conception of the symphony. * * * The orchestration is highly successful. * * * He conducted the symphony with great authority and fire and made everything in it count for the utmost. He was much applauded and many times recalled to the platform.—The New York Times.

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Concert in Chicago Proves Highly Enjoyable—Concertmaster Gusikoff Pleases as Soloist—Mabel Beddoe and Damrosch Trio, "Iphigenie," Features of Season's Best "Pop"—Excellent Results Attend Week of Song

St. Louis, Mo., March 5, 1920.—During the past week, the St. Louis Symphony Orchestra under its director, Max Zach, made the most successful tour of its experience through Illinois.

The concert in Chicago at Orchestra Hall on Thursday evening, February 26, was of decided interest to Chicagoans as well as St. Louisans. The program consisted of the Chausson symphony in B flat major, the Tchaikovsky overture to "Romeo and Juliet," and the Bruch concerto, in which the soloist was Michel Gusikoff, concertmaster. Mr. Zach, Mr. Gusikoff and the entire orchestra were given a warm welcome and in return, gave what seems, according to reports, to have been a thoroughly worth-while concert.

Decatur, Bloomington and other Illinois towns were visited by the orchestra and in each case a signal success was scored. The other soloists who contributed to the success of the tour were Elsa Diemer, soprano, and H. Max Stein-del, solo cellist of the orchestra.

GUSIKOFF SOLOIST AT TWELFTH SYMPHONY CONCERT

At the twelfth regular program of the season, Michel Gusikoff, concertmaster of the orchestra, was the soloist, playing the Bruch concerto, due to the fact that the orchestral score of the Tchaikovsky D major did not arrive in time to carry out the scheduled program. This composition from the bow of Mr. Gusikoff is not new to the symphony audience and it need only be said that he gave it in the usual capable manner. He was recalled several times and responded with an encore of the sea-scape type which was quite delightfully done.

The most interesting feature of the program was the opening number, "Endymion," by Ernest R. Kroeger, broadly known St. Louis composer and teacher. The overture is thoroughly enjoyable and found many earnest admirers at this hearing. Repeated requests finally succeeded in bringing Mr. Kroeger to the stage to acknowledge the appreciation of a host of friends and well-wishers.

The symphony on this occasion was the Haydn in G major, especially delightful in the minuet and presto movements. The Rimsky-Korsakoff "Capriccio Espagnol," which was rich in color and vivid in rhythm, brought to a close a well-rounded program.

MABEL BEDDOE AND DAMROSCH TRIO FEATURES OF "POP."

One of the best of the "Pop" soloists was discovered in Mabel Beddoe, contralto, when she appeared to sing "O My Lyre Immortelle" from "Sappho," Gounod, at the concert of Sunday, February 22. This aria proved conclusively that Miss Beddoe is not only a splendid musician but that she stands high in the ranks of contraltos now before the American public. A later group of songs with Vernon Henschie at the piano comprised four exceedingly interesting numbers of which the best, perhaps, was "My Native Land," Gretchaninoff.

In deference to Washington's Birthday, Mr. Zach opened his program with the military march, "Victory," Turnbull, which was given a first time reading as well as the Orth "Romance." Both found favor with this audience. The overture to "Tannhauser," Wagner, the Hosmer "Southern Rhapsody" and Damrosch's melodrama, "Iphigenie," concluded a very excellent program. The Damrosch was especially interesting in the presentation by Messrs. Kiburz and Sarli, flute and clarinet, and Mme. Delledonne, harp. The trio is filled with lovely harmonies which were beautifully brought out.

LETZ QUARTET HEARD IN INITIAL CONCERT.

One of the too rare evenings of chamber music was given by the Letz Quartet at the Sheldon Memorial on Saturday evening, February 28, under the direction of Elizabeth Cueny. In the place of Gerald Maas, cellist, there was for the introduction of this organization to St. Louis, M. E. Such. There were serious difficulties for the substitute to overcome and while the performance was scarcely as finished as it would have probably been otherwise, it was generally conceded that Mr. Such made a place for himself despite rather adverse circumstances.

Beethoven's F minor quartet, one movement of Schubert's quartet in D minor and the quite new Kreisler quartet in A minor consisted of the evening's programmed numbers. One encore was added—the Tchaikovsky andante cantabile. This was remarkably lovely in tone as well as interpretation. The Beethoven showed very ex-

cellent ensemble work but the same cannot be said of the Kreisler, probably for the reason that the various voices of the quartet are burdened with too great technical difficulties.

On the whole, the concert was delightful and an undoubted step forward has been taken in bringing to St. Louis another ensemble organization.

EXCELLENT RESULTS ATTEND WEEK OF SONG.

Community sings were a feature of all assemblies during Music Week and the most prominent musicians in the city acted as song leaders. E. L. Coburn, supervisor of music in the schools, outlined a program of songs for use among the children. Daily sings were held at noon at the Vandervoort Auditorium. The Chamber of Commerce featured singing at their weekly luncheon with Mr. Coburn as leader. The City Club and the Town Club also had special observance.

The thoroughly excellent results are due to the efforts of Alice Pettingill, chairman, and her committee, comprising Mrs. Joseph W. Folk, E. L. Coburn, Mrs. E. George Payne, Mrs. J. Alex Goodwin, Mrs. Taylor Bernard, Mrs. Hector Pasmexoglu, Mrs. P. J. Guerard, C. L. Brittain, Charles Claflin Allen and Nelson Cunliff. Z. B. F.

May Korb Ready for Extensive Concert Work

On numerous occasions the press of Newark, N. J., has been very lavish in its praise of the singing of May Korb, a coloratura soprano of that city. Having studied for some time with Mme. Sembrich, the young artist now is prepared to sing before critical audiences in concert and recital all over the country. She already has had considerable experience in church and oratorio work, and at the present time is soloist at the Brick Presbyterian Church of East Orange, N. J., where a musical service is given each month. A list of the oratorios and cantatas in which Miss Korb has sung would



MAY KORB,
Soprano.

include, among others, "Elijah," "Stabat Mater," "Holy City," "Creation," "Gallia," "Seven Last Words of Christ," "Olivet to Calvary," "Nazarene," "Song of Thanksgiving," "Bethlehem" and "Hiawatha."

George H. Gartlan's Songs Win Favor

The concert of the Friendly Sons of St. Patrick Glee Club was held at the Hotel Astor on Monday evening, February 16. The soprano soloist was Marguerite C. Sullivan, who sang "House of Memories" from "Three Songs of You," by James R. Gillette and published by Hinds, Hayden & Eldridge, also "The Lilac Tree," a new publication of the same house, written by George H. Gartlan, who is director of the glee club. "The Lilac

Tree" made a strong appeal because of its clever lines which are interesting enough to reproduce herewith:

A little boy and a little girl,
In an ecstasy of bliss,
Said the little boy to the little girl,
"Pray give me just one kiss!"
The girl drew back in great surprise
"You're a stranger, sir," said she,
"And I will give you just one kiss
When the apples grow on a lilac tree!"

The boy felt very sad at heart,
She was the only one;
The girl felt quite remorseful
At the terrible wrong she had done.
So bright and early on the very next morn,
He was quite surprised to see
His little sweetheart standing in the garden
Tying apples on a lilac tree.

The tenor soloist was William Bonner who sang among other selections "The Eyes that Come from Ireland," Mr. Gartlan's newest song.

Susan Smock Boice, Teacher and Coach

Susan Smock Boice, daughter of Mrs. Henry Smock Boice, is the logical successor, as teacher of the Boice method of singing, although Mrs. Boice has not yet retired. Associate teacher and coach with her mother

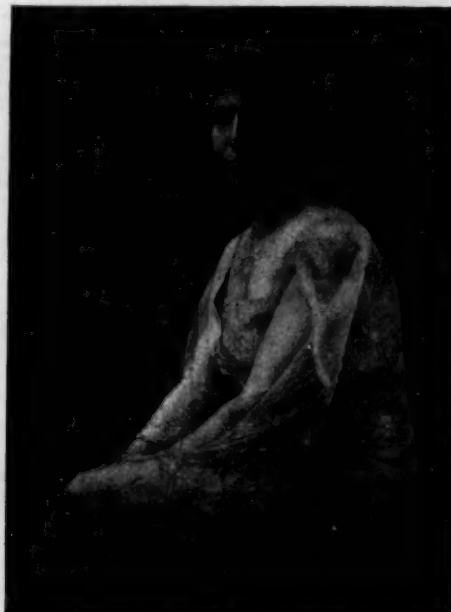


Photo by Colonial Studio, Brooklyn.

SUSAN SMOCK BOICE,
Teacher of singing.

for some years, Miss Boice is specially fitted to carry on this work. She has supplemented her experience as her mother's assistant by study and travel abroad, and all the Boice pupils have had the benefit of her coaching and accompanying in concerts, recitals, musicales, etc. Following are a few reports of far away pupils of note:

Walter Davis, tenor, of El Paso, Tex., writes: "Tell Mrs. Boice I still have the high C she gave me, and have been singing at camps, concerts, etc., with great success." Minnie Hance Jackins, contralto, of Los Angeles, speaks of her successful appearance before the Dominant Club of that city, after a silence of several years, and of numerous recalls after groups of songs by Gilberté, Homer Scott and Holmes. She is teaching with success at the Los Angeles Conservatory. Caroline C. At Lee, who has been entertaining with the "Y" in France, has returned after great success. It was said of her by a noted English singer: "What a voice and what a method, such control and such purity of tone!" Another critic said: "What a method! No breath in your tones, and no effort; you simply breathe and the beautiful tones come!"

Various successful pupils are active in Brooklyn, Yonkers, Flatbush, Bay Ridge, in large New Jersey churches and elsewhere. One of the best known is Florence Otis, whose tour in the Middle West brought her fine press notices, the papers referring to her "buoyancy and freshness," "charming interpretations," "uniformly fine tones," "in the ranks of the very best"—all of which reflect credit on her teachers, the Boices.



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BRIDGEPORT ENJOYS TWO NOTED ARTISTS IN FIRST APPEARANCES

Skill of Ponselle and Rubinstein Acclaimed by Enthusiastic Audiences—Season Proving Most Brilliant of City's History—President of State Federation of Music Clubs Talks at Danbury Musical Club Program—John Barnes Wells and Annie Louise David in Joint Recital—D. A. R. Presents Patriotic Pageant—Notes

Bridgeport, Conn., February 28, 1920.—Although February has been a month that will be long remembered for the unprecedented amount of bad weather and illness in the city, it has been a particularly active month musically. Large audiences were forthcoming, despite the fact that illness confined whole families at the same time in many cases and that schools were hobbling along on rickety schedules with many a room closed, because of the percentage of teachers and pupils who were ill.

Meanwhile Rosa Ponselle, Sergei Rachmaninoff, Arthur Rubinstein and Grace Leslie were visiting artists in Bridgeport and other outside and local artists combined to leave few days during the month when there was not something of musical interest taking place.

ROSA PONSELLE ACHIEVES GREAT SUCCESS AT DEBUT.

It was under the auspices of Raymond W. Harris Post of the Veterans of Foreign Wars that Rosa Ponselle made her first appearance, in a benefit concert given at Poli's Theater on Sunday afternoon, February 15. Unfortunately the writer was ill and could not hear her. But she was told, however, that Miss Ponselle was greeted with an ovation in which admiration was mingled with pride in the fact that this superb voice, which has carried its owner to such heights in so short a time, is that of a Connecticut girl. The large delegation of Italians in the audience felt, apparently, that they had even more reason to call her their own, and she was prevailed upon to be the guest of the Pomposi Club at a banquet given in her honor following the concert. In arias from "Madame Butterfly," "Gioconda" and from Verdi's "La Forza del Destino" and "Vespro Siciliano," Miss Ponselle aroused her hearers to the highest pitch of enthusiasm, and yet found that she could carry them to even greater ecstasies by her responses to encores with such favorites as Tosti's "Good Bye" and "The Swanee River," which last she accompanied herself. Her generous program was given with the assistance of Maestro Romano Romani, whose accompaniments were said to be all that could be desired. Ralph Mixer, violinist, who was to appear with her, was prevented by illness and Moshe Perlmuter of Hartford, pianist, who replaced him, made an agreeable impression.

ARTHUR RUBINSTEIN REVEALS TREMENDOUS SKILL.

A climax in the success of the Wednesday Afternoon Musical Club's season was reached in the final artist's program, which brought Arthur Rubinstein to the Stratfield on the afternoon of January 25. The Polish pianist had been well heralded but, nevertheless, those who were hearing him for the first time were scarcely prepared for the perfection of art he revealed. The maturity, the completely satisfying authority, the poetry, the fire, the tone quality, the transparent, flawless technic of this amazing young man were all secondary in their very perfection to his astounding gift of taking on the mantle of the composer, whether he were Bach, Beethoven, Chopin, Albeniz, Debussy, Scriabine or Liszt. Never has the writer heard a more beautiful reading of Chopin's scherzo in C sharp minor, its lacey embellishments weaving a film of silvery magic to enhance the austere beauty and strength of the theme. His sane, virile, poetic reading of the "Waldstein" sonata proclaimed him a Beethoven interpreter of the first rank, but when he carried his hearers away into strange exotic scenes as pictured by Albeniz, or whirled us through the riotous abandon of Debussy's "L'Isle Joyeuse," he seemed utterly Latin. One of the most impressive numbers in a program which left nothing to be desired in contrasts of mood was Debussy's "La Cathedrale Engloutie." Here the piano was forgotten for Rubinstein spirited us to the cathedral itself to hear the great organ, whose massive harmonies were overlapped by the recurrent reverberations of the deep toned, richly discordant, tolling bell; to hear the choir responses and to feel the vast spaces of the venerable edifice. To have attained such mastery, such maturity, while still possessing all the freshness of youth, with its infinite capacity for delicacy of feeling, makes Mr. Rubinstein's art an inexhaustible source from which to give pleasure.

DANBURY MUSICAL CLUB HEARD IN EXCELLENT PROGRAM.

A delightful afternoon was afforded to subscribers of the Wednesday Afternoon Musical Club's series of concerts by the program given a fortnight before Mr. Rubinstein's appearance. This was "Reciprocity Day," under the leadership of Mrs. C. B. Strang. Members of the Danbury Musical Club furnished the program and will in turn be entertained by members of the Bridgeport organization in Danbury on March 18. A cantata, "The River of Stars," with text by Alfred Noyes and music by Clarence R. Boyden, introduced Mrs. Nelson Brett, as soprano soloist, and a two part chorus, comprising Mrs. H. Wickenden, Mrs. O. T. Ladd, Laura Heim and Monica Bates, sopranos; and Mrs. Edgar Wheeler, Mrs. Weller Cox, Mrs. George E. Bolles, Clara Versoy, contraltos. Nelson Brett proved an able conductor of these forces and Katherine Lane made a most pleasing impression with the convincing background of her piano accompaniments.

Dorothy Ryder prefaced the performance with a reading of the text, which deals with the legend of a young Indian girl who sacrificed her life to save her lover, luring his enemies of another tribe to their death, over Niagara Falls. The music is melodious, with satisfying contrasts of dramatic and poetic moods and with modern coloring, which successfully portrays the power and grandeur, as well as the placid moments of the river, as it moves ever on.

Mrs. Brett has a fresh, clear soprano voice of unusual power in the upper register and she was well supported by the chorus. Theresa Hoyt was particularly pleasing in a group of soprano solos. Berenice Nettleton read two

scenes from Cadman's "Shanewis" with excellent effect, Marion Fowler efficiently illustrating the text at the piano.

TALK BY PRESIDENT OF STATE FEDERATION.

An interesting feature of the afternoon was a talk by Mrs. John Downs, of Danbury, president of the State Federation of Musical Clubs. Mrs. Downs urged the members of the Wednesday Afternoon Musical Club to make their influence felt as a civic unit, particularly in the matter of bringing pressure to bear upon the board of education until music has the same standing in the schools as other studies, with regard to marks. She also appealed for any help available for the forming of more musical clubs in the State, regretting that there are only four affiliated with the federation. She referred to the activities which promise much for the future of music in the United States, with the assurance that the time is not far distant when we shall have not only a National Conservatory of Music but also branch institutes in various cities of the country.

JOHN BARNES WELLS AND ANNIE LOUISE DAVID ENJOYED.

John Barnes Wells and Annie Louise David gave a joint recital on February 19 in the High School Auditorium, under the auspices of the school Alumni Association. Mr. Wells, who recently appeared in the same hall with great success, was given the heartiest of welcomes and the same may be said of Miss David, who visited Bridgeport among a group of artists who supported Sara Bernhardt on her last tour. Mr. Wells has an infallible art in using his pleasing lyric tenor voice to give both joy and amusement and many of his own songs were among those most applauded. His perfect diction and apparently unstudied humor, united with his vocal attainments, made such songs as "I Wish I Was a Little Rock," "The Lilac Tree" and "Mammy" irresistible.

Miss David charmed her listeners with her virtuosity and facile grace in numbers for the harp by Zabel, Saint-Saëns, Renie, Grand Jany and Hasselmanns. By request, she repeated a selection which she had played when last here, "The Sixteenth Century Music Box," and was further particularly happy in the effect she produced upon her audience with Grand Jany's "Le bon petit roi d'Yvetot." She was quite as successful, however, in Renie's "Contemplation" and the ever popular Meditation from "Thais." Miss David's versatility was further shown by the sympathetic manner in which she accompanied Mr. Wells at the piano.

PATRIOTIC PAGEANT AND MUSIC PRESENTED BY D. A. R.

A highly successful patriotic program, commemorating the birthdays of Washington and Lincoln, was given in

the same hall on the evening of February 23, under the auspices of Mary Silliman Chapter, Daughters of the American Revolution, and the city's Americanization Committee. There was no charge for admission and a large gathering showed its enthusiastic appreciation of the entertainment provided by a large number of participants. This number included members of Mary Silliman Chapter, dressed in Colonial costumes. Sons of the American Revolution; Boy Scouts and high school girls, in costumes representing the many nationalities absorbed by the United States. These took part in a pageant, directed by Sara Sherman Pryor, dramatic instructor at the high school. An interesting feature was the folk dancing, with Benita V. Slocum in charge of the Colonial group, Frances Cogswell of the Italian group, recruited from Waltersville school, and Mary Stapleton of the Hungarian group. Even the ushers were in national costumes representing Colonials, Greeks, Hungarians, Italians, Swedes, Slovaks, Poles and Armenians.

The Rev. Archibald Campbell gave an inspiring address and the last half of the program was devoted to Zecher's cantata, "The Goddess of Liberty," presented by the People's Chorus, under the direction of Herbert A. Strout. They gave excellent support to the soloists—Mrs. Frederick B. Granniss, soprano; Mrs. Julia Dungan, contralto; Arthur Levasseur, tenor, and Emanuel Ahlberg—all well known local artists, with the exception of Mr. Ahlberg who not long since left Bridgeport to make his home in New York. This was another program illness prevented the writer from hearing, but enthusiastic comments leave no doubt as to the success of the work. This success was largely due to the untiring efforts of Mrs. Frederick A. Strong, chapter regent; Robert F. Bradley, secretary City Administration Committee; Mrs. Sarah Sherman Pryor, pageant director; Mrs. Benjamin F. Walker, chairman of the chapter Americanization Committee; Mr. and Mrs. Herbert A. Strout, director and accompanist of the People's Chorus; Alvin C. Breul, community song leader and musical director of the program; Mrs. Katherine M.



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Miss Veryl sang in excellent voice and undoubtedly has a promising future in store for her.—*Sunbury Evening Daily*.

Marian Veryl, in the role of Nedda, was a delight to the eye and ear.—*Easton Daily Free Press*.

Miss Veryl possesses a clear, sweet, lyrical soprano voice, and she played her role with true intensity.—*Shamokin Daily News*.

Marian Veryl, the young American soprano, displayed a sweetness of tone which was enjoyable. Her acting is just as good as her singing.—*Williamsport Gazette-Bulletin*.

Miss Veryl is charming of person and a delight to the eye, is an even greater delight to the ear, and from her first aria she had the audience with her.—*Allentown Morning Call*.



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Spaulding, chairman of the program committee, and Mrs. Richard T. Staples, chairman of the ushers.

FINE PROGRAM PRESENTED AT BIG BENEFIT CONCERT.

A huge audience assembled at the Casino on the evening of February 10 for a charity concert and ball arranged by the American Relief Fund, the proceeds to be devoted to starving women and children of the Central Powers of Europe. Mrs. Grace Leslie, mezzo contralto, made her debut in Bridgeport in this program, revealing a voice of unusual range and power. While her lower register offered the warm, rich, dark tones of an unmistakable mezzo contralto, she amazed her listeners by soaring high into the realms of the lyric soprano, with a freedom and flexibility that is rare even in the ordinary contralto's range. This made it possible for Mrs. Leslie to please both in sombre and sprightly numbers and her arias and songs were given with finished art. W. Titcomb of Boston supported her with piano accompaniments that left nothing to be desired.

Local artists contributed the rest of the program, August Berger creating an excellent impression in two groups of violin solos. His warm vibrant tone was particularly appealing in Wieniawski's "Legend," while Brahms' "Hungarian" dance, No. 5, and Sarasate's Gypsy airs gave evidence of his technical facility. A mass chorus from the United Singing Societies of Bridgeport distinguished itself, under the direction of Fritz K. G. Weber, and the Wheeler and Wilson Orchestra further contributed to the success of the program. William Weidenhammer was an able accompanist for chorus and violinist.

LENTEN RECITALS IN CHURCHES.

Lenten recitals of unusual interest are being given by both the United Congregational and St. John's Episcopal churches. At the latter church, Alvin C. Breul, organist and choir director, is giving a series of five recitals on Thursday evenings, which began on February 19. These are offering organ music by the great masters as well as transcriptions and featuring well known local soloists, one for each program, including Lillian Brandt, Nellie Pettigrew and Julia Sullivan, sopranos, and Elis Lundberg and Joseph Wieler, basses.

The United Church is also offering five recitals on Monday afternoons. The program arranged by Mrs. Elmer S. Beardsley are bringing guest organists as well as soloists of note. Prof. Harry B. Jepson, of Yale University, gave a largely attended and most interesting organ recital on February 23, which the writer was unable to hear. Hans Kronold, cellist; Jean Nestorescu, the Roumanian violinist, and Clarence Dickinson, organist of the Brick Presbyterian Church of New York, are other outside artists who will be heard in this series.

GLEN ELLISON AND WILLARD OSBORNE IN RECITAL.

Glen Ellison, the popular Scotch baritone, was heard in the High School Auditorium on February 27, demonstrating the success of the re-creation of his voice by the Edison phonograph. Willard Osborne, violinist, assisted in the program, which was arranged by the Fox Piano Company, playing with the phonograph's reproduction of Albert Spaulding's beautifully rendered violin records.

NOTES.

Dr. Arthur Mees' seventieth birthday was celebrated three days ahead, on his usual Tuesday evening visit to the city, February 10, for rehearsal of the Bridgeport Oratorio Society for the coming production of Gabriel Pierné's "Children's Crusade." Dr. Mees was surprised by being tendered a birthday cake and feted at an informal gathering of the male chorus of the Oratorio Society, held at the University Club.

Two of Bridgeport's well known musicians are mourned as a result of the wave of illness which has swept over the city. Willy E. Heldt, the violinist and instructor, succumbed to pneumonia on February 8, at the age of thirty-two, after only four days of illness. Mr. Heldt was a serious musician who perfected himself under Henri Marteau and Arrigo Serato in Berlin, Germany, where he was graduated from the University of Charlottenburg. He left a large class of pupils and many friends to sympathize with his parents, Mr. and Mrs. Gustave Heldt.

Michael A. Jerma, pianist and instructor, was also a victim of pneumonia, his death occurring on February 21, after a two weeks' illness. Mr. Jerma came to the city about fifteen years ago from Russia and became an American citizen. He was a veteran of the Spanish War, and a guard of honor of Spanish War veterans accompanied his remains to the grave. For the past twelve years he taught successfully, maintaining a studio in the Taylor Building on Cannon street, where Mr. Heldt's studio was also located.

An interesting "Olde Folkes'" concert, given at Olivet Congregational Church for the benefit of the organ fund, was a decided success. Ethel Pigg, organist and choir director; also the choir, including Ada Tuck Whitaker, soprano; Jennie Fitzroy, contralto; John Cowburne, tenor, and Eldert Lockwood, bass, and the music committee, Frank Cone (chairman), Mrs. Howard Speer, J. Henry Hutzel and Mrs. George Hogg, contributed to this success. In the same church, under Miss Pigg's direction, a patriotic program was enjoyed on Washington's Birthday, featuring a chorus of Shelton school children.

Lincoln's Birthday was celebrated at the Lyceum meeting in Eagles' Hall, when John F. Crosby, former United States District Attorney for Connecticut, gave a talk on the life of Lincoln and musical selections were contributed by Loretta O'Connor, Catherine Lombard, John Hughes and Joseph Wieler.

Mrs. James T. Rourke, soprano; Arthur Levasseur, tenor; Miss J. Connelley, pianist, and Mrs. B. K. McKabe, accompanist, assisted with vocal and piano solos in a delightful evening at St. Augustine's Hall on February 13, when high school students appeared in Booth Tarkington's "Penrod," under the direction of Lenore Hefferman.

Mrs. Frederick B. Granniss, soprano, was soloist at the impressive ceremonies at the High School Auditorium on the afternoon of Washington's Birthday, when the appreciation of the French Government was conveyed through Harry W. Congdon Post No. 11, American Legion, to the next of kin of the American service men who gave their lives in the world war.

LAURA E. ABELL.

**LEVITZKI STIRS LOUISVILLE
AUDIENCE TO GREAT ENTHUSIASM**

Pianist Given Tremendous Ovation—Detroit Symphony Concert a Triumph—Mrs. William Horn Directs Chorus Event—Cara Sapin Gives Fine Program—Roland W. Hayes Wins New Laurels—Conservatory Faculty Heard in Splendid Recitals

Louisville, Ky., March 5, 1920.—The two most important musical events given recently in Louisville were the Levitzki recital on February 15, and the concert of the Detroit Symphony Orchestra, March 4. The enthusiasm aroused by Levitzki amounted to a furor and the modest young pianist was beset upon the stage, after his long and heavy program was finished, until he gave three additional numbers. Even after the piano had been rolled off the stage, a crowd of his admirers followed him into his dressing room and he was induced to have the piano brought back again and play the Schulz-Evler arrangement of the "Blue Danube." Probably no pianist has ever aroused this city to any similar demonstration.

DETROIT SYMPHONY TRIUMPH.

Conducted by Ossip Gabrilowitsch, the Detroit Symphony Orchestra gave a superb concert in the armory. The symphony for this occasion was Tchaikowsky's fourth, played with a majestic effect that baffles all descriptive words. Although every movement was excellent, perhaps the scherzo was the most extraordinary in effect, the pizzicato strings and the muted woodwinds producing a bizarre and thrilling result. Lester Donahue, pianist, was the soloist giving the Liszt concerto in E flat minor. He created a strong impression and was recalled again and again, although no encore was given.

LOCAL CHORUS CONCERT PLEASES.

On February 19 the Crescent Hill Musical Club, directed by Mrs. William Horn, gave a concert in the auditorium of the Boys' High School. Mrs. Horn's chorus is admirably trained, and in the singing of "Hiawatha's Wedding Feast" and other numbers, was highly successful. Williams L. Vick, tenor, was the soloist, singing a group of songs by Spross, Tirindelli and Burleigh. Mr. Vick's voice is sweet and mellow, and he greatly pleased his audience.

CARA SAPIN GIVES FINE PROGRAM.

Cara Sapin gave a recital on February 24, with a long and well chosen program of French, Italian and English songs and arias. Mme. Sapin's voice has gained greatly in smoothness and her ease of delivery is notable. She was warmly received and many times encored. Her accompaniments were delightfully played by Frederick A. Cowles.

ROLAND W. HAYES WINS NEW LAURELS.

Roland W. Hayes, tenor, was heard in recital, March 1, before an audience that crowded the Broadway Temple. Since his last appearance here, he has developed considerably in poise and freedom of tone, and his performance was excellent. His singing of the French group, which consisted of "L'Invitation au Voyage," Duparc; "J'ai Pleure en Reve," Hue, and the "Dream Song" from "Manon," was especially fine, the latter revealing not only the beauty of his voice but a power of interpretation of rare quality. The song by Gerald Tyler, "Ships That Pass in the Night," sung from manuscript, was another notable performance. Mr. Hayes is to sail for Europe shortly, to remain several years.

CONSERVATORY FACULTY HEARD IN SPLENDID RECITALS.

Two recitals by members of the Louisville Conservatory faculty have attracted large audiences. The first of these was by Ernest Toy, violinist, accompanied by Mrs. Toy. The program was well selected and revealed Mr. Toy's ability in every way. He played the Saint-Saëns concerto in B minor, Bach's sonata in E major, for violin alone and two groups by Kreisler, Max Reger, Cottenet, Bohm, Chopin-Wilhelmj and Sarasate.

The Sunday afternoon recital was one of the best and most interesting of those offered by teachers in the conservatory. It opened with a manuscript trio for piano, violin and cello, by Frederick Morley, played by Mr. Morley, Karl Schmidt and Ernest Toy. Helen Riddell was then heard in a group of songs by Mozart, Bach and Gounod, and the program concluded with the Beethoven concerto for piano, op. 37, played by Sarah McConathy. Charles Letzler, Ernest Toy, Karl Schmidt, Frederick Cowles and Patrick O'Sullivan. K. W. D.

Scovill-Ward Success

Modena Scovill, artist-pupil of Antoinette Ward, has frequently appeared at the Wanamaker Auditorium as soloist, but never before played so well as on March 5, when she, with her little pupil, Ruth Breitenbach, gave an enjoyable hour of piano music. Miss Scovill played a Rachmaninoff prelude with special gusto, and large variety of tone was observed and enjoyed in Chopin pieces. She knows how to build climaxes, evident in the ballade in F. Final climax of her playing was in the Grieg concerto, where heaped up chords, calling for endurance, lightness of grasp, as in the last movement, and fine spontaneity were continually prominent. Her little pupil, Ruth, is a musical child, plays cleanly and with understanding, as do all the Ward students. Her pieces were by Reinhold, Tischendorf and MacDowell. Opening numbers were played on the organ by Mr. Noe, who also played the accompaniment to the concerto, and an audience of good size was on hand.

Jacobs Plays at Five Concerts in Six Days

Max Jacobs, violinist and conductor, played at five concerts within six days. On February 18 he appeared at Beethoven Hall, New York; February 20 in Paterson, N. J.; February 22 at Cooper Union; February 23 at the 71st Regiment Armory, and at the Little Theater with his string quartet on February 24. The three last mentioned concerts took place in New York City.

WHERE THEY ARE TO BE

Beddoe, Mabel:
Syracuse, N. Y., March 29.

Byrd, Winifred:
Richmond, Va., March 29.
Norfolk, Va., March 31.
Ft. Worth, Tex., April 15.
Tulsa, Okla., April 27.
Newark, N. J., May 1.

Casals, Pablo:
Lindsborg, Kan., April 4.

Case, Anna:
Lindsborg, Kan., March 28.

Claussen, Julia:
Springfield, Mass., March 27.
Bridgeport, Conn., March 28.

Dilling, Mildred:
Waterbury, Conn., April 6.
Wilmington, Del., April 19.
White Plains, N. Y., April 22.
Utica, N. Y., April 28.

Ellerman, Amy:
Fayette, Mo., March 25.
Sedalia, Mo., March 26.
California, Mo., March 29.
Versailles, Mo., March 30.
Windsor, Mo., March 31.
Clinton, Mo., April 1.
Bolliver, Mo., April 2.
Kansas City, Mo., April 5.

Flonzaley Quartet:
Joplin, Mo., March 25.
Boulder, Colo., March 29.
Denver, Colo., March 30.
El Paso, Tex., April 1.
Tucson, Ariz., April 2.
Bisbee, Ariz., April 3.
Phoenix, Ariz., April 5.
San Diego, Cal., April 7.
Los Angeles, Cal., April 8.
Riverside, Cal., April 9.
San Francisco, Cal., April 11.

Hughes, Edwin:
Boston, Mass., April 1.

Jollif, Norman:
Brooklyn, N. Y., March 29.
Red Springs, N. C., April 1.
Richmond, Va., April 2.

Land, Harold:
Hoboken, N. J., April 2.
Brooklyn, N. Y., April 2 and 4.
Binghamton, N. Y., April 22.
Newburgh, N. Y., May 26.

Laurenti, Mario:
Toronto, Can., April 7.

Levitzi, Mischa:
Detroit, Mich., March 25-27.
Erie, Pa., March 28.

Macbeth, Florence:
Pine Bluff, Ark., March 26.
Portland, Ore., April 1.
Fort Collins, Col., April 6.
Santa Fé, N. M., April 8.
Albuquerque, N. M., April 9.
Bisbee, Ariz., April 12.
San Diego, Cal., April 14.
Los Angeles, Cal., April 15.
Hollywood, Cal., April 16.
Long Beach, Cal., April 19.
Fullerton, Cal., April 20.
Reno, Nev., April 23.
Laramie, Wyo., April 26.
Milwaukee, Wis., April 29.

Matzenauer, Margaret:
Waterbury, Conn., April 6.

Miller, Reed:
Brooklyn, N. Y., April 5.
Fassett, N. C., April 12.
Bluefield, W. Va., April 14.
Chicago, Ill., April 18.

Morgana, Nina:
Scranton, Pa., April 5.
Batavia, N. Y., April 7.
Dunkirk, N. Y., April 9.
Erie, Pa., April 12.

Morrissey, Marie:
Weiser, Idaho, March 25.
Baker, Ore., March 26.
LaGrande, Ore., March 27.
Lewiston, Idaho, March 29.
Grangeville, Idaho, March 30.
Moscow, Idaho, March 31.
Garfield, Wash., April 1.
Pullman, Wash., April 2.
Colfax, Wash., April 5.
Oakesdale, Wash., April 6.
St. Johns, Wash., April 7.
Spokane, Wash., April 8.
Wenatchee, Wash., April 9.

Peroux, Williams:
Providence, R. I., April 26.

Roberts, Emma:
Philadelphia, Pa., March 26, 27.

Schofield, Edgar:
White Plains, N. Y., April 22.

Tetrazzini, Luisa:
Richmond, Va., March 29.
Norfolk, Va., March 31.
Boston, Mass., April 4.
Cincinnati, Ohio, April 7.
Galesburg, Ill., April 16.

Van Der Veer, Nevada:
Boston, Mass., April 4.
Brooklyn, N. Y., April 5.
Chicago, Ill., April 11-14.

Wadler, Mayo:
Boston, Mass., April 4.

Williams, Irene:
Bridgeport, Conn., March 23.

Orchestra a Feature of Baltimore Hotel

Where formerly stood the famous old Carrollton Hotel—at the corner of Light and German (now Redwood) streets, there was erected about two years ago the Southern Hotel, supplying a demand for more hotels in Baltimore to accommodate the traveling public. This spot has been a hotel site for more than one hundred years, the old Fountain Inn, where General Washington and his staff were entertained on several occasions, first standing there. It is more desirable now than at any time in its history. This situation is ideal, the hotel being located in the heart of the financial and wholesale districts, facing the widest thoroughfare in the business section, but two blocks from wharves and steamboat landings and in close proximity to the Court House, Post Office, City Hall and shopping district. The building is fourteen stories high and contains four hundred rooms. In keeping with its name is its idea of service, in which Southern hospitality is a standard.

William P. Farrell, a hotel man of wide experience who started his career on this very site as clerk in the old Carrollton Hotel, is the manager. He is a man of congenial disposition, whose spirit of good fellowship has won for him a host of friends among the traveling public.

A feature of the hostelry is the orchestra, consisting of Sylvester Authier, director; Felice Iula, harpist; Louis Schwartz, cellist; Edward Blech, bass; Charles Kaspar, violinist; Robert Iula, flutist; W. Weyforth, tympani. The work of these players is worthy of much commendation.

J. H. Duval Studio Musicale Enjoyed

A number of noteworthy musicales have been held during the present season at the studio of J. H. Duval in Carnegie Hall, the most recent of these events taking place on Sunday afternoon, March 14. Many of the guests present on this occasion are prominent in the musical world, and the splendid program offered aroused keen interest.

The first number was given by Mrs. Myron Taylor, whose contralto voice of ample and pleasing volume was displayed in "Printemps qui commence," from "Samson et Dalila," and won much approval. She also sang Whitney Coombs' "Rosebud," and "I Came with a Song," La Forge.

Paul Costello, a tenor, who possesses exceptional vocal gifts, proved his superior worth as a singer in his rendition of "E lucevan le stelle," from "Tosca"; "Obstinazione," Fontenailles; "Donna, orrei moris," Tosti; "Calm as the Night," Bohm, and "The Lost Chord," Sullivan, the latter given by request.

Louise Roche, a charming French soprano, was heard first in two bergerettes and the "S'altra notte" aria from "Mefistofele." She used her voice skillfully, and following the aria was called upon for an encore, for which she sang another bergerette.

A number that was especially enjoyable was the duet from the Mascagni "L'Amico Fritz," rendered by Miss Roche and Mr. Costello. It, like the other operatic selections presented, exhibited the careful and musicianly training received at the hands of Mr. Duval.

A Tribute to Clara Novello Davies' Method

The following letter, which speaks for Clara Novello Davies' excellent method, was recently received from a pupil:

Madame Clara Novello Davies,
140 West 57th Street, New York City.

Dear Madame:
I owe you an apology for not writing long before this but I wanted to be able to tell you a little of the results of your work for me during my brief stay in New York.

First let me tell you how grateful I feel for all your kindness and unselfish effort on my behalf while I was with you. The results have indeed been most gratifying.

I came home full of enthusiasm and new life, and started in that same day, to put what I had learned into practice. My pupils, some of which are quite advanced, have grasped the ideas very quickly, and as I have been teaching open throat, ringing head tone, and diaphragmatic breathing for some time, they have taken to the "nings" and breathing exercise like ducks take to water and all like them so much. It is the breath control and the linking together of it and the tone in the head which is so wonderful. It certainly increases the range, quality, power and purity of the tone marvelously. How happy I am that I was led to go to you of all teachers, Mme. Davies, for I realize more clearly every day that no where else could I have obtained anything like your wonderful help.

I have added a whole octave to my own voice! It came the second week I was home, and is getting stronger every day. One soprano I have can ring the "nings" up to B flat in altitude, with splendid free and bell-like tone. One by one they are getting the Ring. It is great.

With kindest regards to all and with a heart full of gratitude to you, dear Madame.

Your devoted pupil,

(Signed) HUGH S. MARTINDALE.

P. S.—I can roll my "Rs."

Henrietta Spader with Kingsbery Foster

Henrietta Spader, a former resident of the Pacific Coast, who represented L. E. Behymer, of Los Angeles, for several years, and more recently represented D. W. Griffiths' productions in the East has become associate manager with Kingsbery Foster, manager of musical celebrities, at 66 West Thirty-eighth street, New York City.

Mrs. Spader brings to Mr. Foster's office exceptional connections, from both East and West, and a host of friends who wish her every success.

Twelve Orchestral Appearances for Kindler

The 1919-20 season has been an exceptionally active one for Hans Kindler, the eminent cellist, and his list of notable engagements includes joint recitals with Margaret Matzenauer, Olga Samaroff, Alfred Cortot, etc. Mr. Kindler has also proved his worth as an orchestral soloist in his half dozen appearances with the Philadelphia organization and also with six other orchestras.



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ACROSS THE COUNTRY

Atlantic City, N. J., February 23, 1920.—On Monday evening, February 9, Emily Hillman, pianist, daughter of Mr. and Mrs. Joel Hillman, was married to Richard I. N. Wingart, of New York, at the Breakers Hotel. A special quartet of soloists furnished a program in conjunction with the regular house orchestra. Nora Lucia Ritter, soprano, assisted by Marcella Shepard, harpist; Nathan I. Reinhart, organist; Leon Sax, cellist, and Leon Lowenthal, violinist, pleased in DeKoven's popular "O Promise Me." She was also heard in Burleigh's "O Perfect Day," Dell'Acqua's "The Swallows," and the waltz song from Puccini's "La Boheme." There were appropriate orchestral numbers.

Mrs. H. E. Conrad, necrologist of the Crescendo Club, entertained on Tuesday evening, February 10, in the G. A. R. Hall with a varied program. She was assisted by Alice and Lillian Nerncoff, Leon Weinroth, in recitation; Celia Taylor and Sylvia Weinroth in vocal numbers, and Lillian Josephson, accompanist. All the participant's were warmly received.

Wednesday afternoon, February 11, the yearly musical matinee of the Willing Workers was held at the home of Mrs. G. Arthur Bolte, president, for the benefit of the North American Home for Crippled Children. The program included numbers by the Crescendo Club, David Hoffman, violinist; Lillian Boniface Albers and Ida Taylor Bolte, vocalists, with Alice Warren Sachs as an efficient accompanist. Numbers by Massenet, Penn, Vanderpool, Woodman, Beethoven and Mozart made up a most enjoyable program.

The Women's Auxiliary of the Y. M. C. A. gave a musicale on Saturday afternoon, February 14, at the home of Mrs. Albert Harris, president. The affair proved to be a great success both musically and financially, proceeds being donated to the building fund. J. Virginia Bornstein had arranged an interesting program, on which appeared Evelyn Quick Tyson, pianist; members of the Crescendo Club, and Dorothy Kirby, contralto.

An interesting event was the meeting of the Crescendo Club held at the First Presbyterian Church, February 17, the subject being Verdi's "Aida." Credit for its success should be given Mrs. W. Blair Stewart, Mrs. Charles Tilton and Ethel Marino. A large audience listened to the explanation of the libretto as given by Mrs. Raymond Witmoyer. The Galen Hall Trio, Phyllis Bushfield, violinist; Josephine Luxniky, cellist, and Estella Mayer, pianist, pleased in excerpts from the opera. There were solos by Nathan I. Reinhart, organist; Nora Lucia Ritter, soprano; and a double quartet consisting of Lillian B. Albers and Mrs. Tilton, sopranos; Kathryn Krymer Worcester and Ida Taylor Bolte, contraltos; August Bolte and Charles Shea, tenors, and Harry Kauffman and Tuttle C. Walker, basses. Anna Shill Hemphill was the piano accompanist.

A delightful musicale was given in the Japanese Room of the Ambassador Hotel on Monday evening, February 15, under the auspices of the Queen Esther Circle of the M. E. Church. Assisting in the program were Josephine McClue, harpist; Sara Newell, pianist, and Joseph Hoffman, violinist. Readings from American writers and composers were creditably performed by Elsie Wise, Mary Miller, Alice Hagerman and Mme. de Zieber, with Miss Newell at the piano.

On Sunday evening, February 22, the musicale at the Ambassador Hotel, was given by Bessie Silvers, assisted by Director Henri Van Praag and Conductor Louis Colmans. Miss Silvers was heard in the Chopin polonaise in C sharp, Schumann's novelette in F, the Schubert-Liszt "Hark, Hark the Lark," and Rachmaninoff's polonaise in C sharp minor. The pianist, who is an active member of the Crescendo Club, is well known for her artistic musicianship.

The Chalfonte Hotel makes a feature of Sunday evening concerts. Recently, the Hotel Trio, under the direction of Joseph Martinelli, was heard in excerpts from Rossini, Puccini, Handel, Beethoven, Haydn, Drigo and Grieg. Anthony Colla, violinist, was heard in the Beethoven romance in F.

Music was a feature of a recent meeting held at the Masonic Temple, under the auspices of Trinity Lodge of Masons, the numbers being furnished by Ben Stad, violinist, and the Galen Hall Trio, with Marion Gilpin, Dr. Blose, Mrs. J. Blose and Lew Grieve as the vocal soloists.

Baltimore, Md.—(See letter on another page.)

Boston, Mass.—(See letter on another page.)

Bridgeport, Conn.—(See letter on another page.)

Chehalis, Wash.—(See "Music on the Pacific Slope.")

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio, February 21, 1920.—On February 6 and 7, the Cincinnati Symphony Orchestra presented a unique and highly praiseworthy entertainment for the children. Thomas Kelly, as interpreter, spoke to them first of the orchestral instruments, requesting the players of different instruments to play solo themes to impress the tone color upon them; then, after dwelling on the significance of melody, he quickly had the children so interested that whole choruses of voices would answer him when he would ask on what instrument the main theme had been played. The audience of children was carried away by the beautiful melodies of the "Pastoral" symphony, while the scherzo from "Midsummer Night's Dream" and the "Nut Cracker" suite also proved a delight to them. Mr. Balloo conducted in a highly satisfactory manner.

For the symphony concerts of February 13 and 14 the opening number, symphony, No. 39, in E flat, of Mozart, was given with great charm and grace. Conductor Ysaye seems to be especially fond of the Mozartian style and to feel great pleasure in carrying his audience with this simple, classic, musical form. At these concerts he also presented a composition of his own, poem, No. 5, for cello and orchestra. It is gracefully written and the solo cellist, Fernand Pollain, played his part with a delightful tone color. Mr. Pol-

lain appeared also in the Schumann concerto for cello and orchestra. He was warmly applauded, especially after the Ysaye work. Great interest centered around the symphonic ballade, "Tam o'Shanter," by George Whitfield Chadwick. It is program music, conceived after Robert Burns and cleverly executed. Program music often becomes uninteresting in its course, but Mr. Chadwick has expressed the ideas in musical themes, which speak decisively enough to hold the listeners' attention with constantly increasing intensity. The program closed with the Rimsky-Korsakoff "Caprice Espagnol," brilliantly played.

On the evening of Thursday, February 12, two very delightful concerts were given—one by the Orpheus Club, under the able leadership of Adolph Hahn, and the other, an evening of French music, given at the conservatory by two genial French artists, Jean Verd, pianist, and Jean Ten Have, violinist.

Cleveland, Ohio.—(See letter on another page.)

Dayton, Ohio, March 7, 1920.—Dayton had the pleasure of hearing the Detroit Symphony Orchestra in Victory Theater recently. Owing to the illness of Conductor Ossip Gabrilowitsch, Assistant Conductor Victor Kolar was in charge of the orchestra, and despite the keen disappointment caused by the absence of Mr. Gabrilowitsch, the concert proved to be one of the most successful of the season. The program included the "Leonore" overture, Beethoven, and the fourth symphony of Tchaikowsky. Instead of the piano concerto which Mr. Gabrilowitsch was to have played, Concertmaster Ilya Schkolnik gave a delightful rendition of the Mendelssohn concerto for violin.

Under the auspices of the Women's Music Club, the Cleveland String Quartet gave a very enjoyable program at the Engineers' Club last month. The members of the organization are Nikolai Sokoloff, first violin; Louis Edlin, second violin; Herman Kolodkin, viola, and Victor De Gomez, cello. They played the Mozart C major quartet and numbers by Ravel, Schubert and Frank Bridges. The lack of chamber music concerts in this city made this one a noteworthy event.

Albert Spalding made his first Dayton appearance on February 19 in Memorial Hall. This was the fifth of the Civic Music League series, and was one of rare pleasure, this splendid artist receiving a ready and enthusiastic response from the large audience. Andre Benoit played the accompaniments in his usual artistic manner.

In Memorial Hall, March 1, the Paulist Choristers gave a concert under the direction of Father Finn. The program included early Italian and Spanish chants, two fugues by Bach, and a group of modern numbers. The soloists were John Finnegan and Masters Billy Probst and Thomas Huber, with Anna Wolcott as accompanist.

Detroit, Mich.—(See letter on another page.)

El Paso, Tex., March 2, 1920.—The El Paso Chamber of Commerce on behalf of the music lovers of this city decided to appropriate one week to the enjoyment of music, so commencing on Tuesday, February 24, and winding up with Wednesday, March 3 was Music Week in El Paso. Alfred Cortot, the French pianist, who was the opening attraction of Music Week, was greeted with a packed house at the Woman's Club Auditorium. His splendid playing proved indeed a great treat. The balance of the week was filled up with concerts at the Chamber of Commerce and Liberty Hall by the Woman's Club chorus, children's chorus, Orpheus Club, massed band concerts and other musical organizations, all of which have been enjoyed to the fullest extent.

An outstanding feature of Music Week was the El Paso Symphony Orchestra's fourth concert at Liberty Hall on Sunday afternoon, February 29. Julian Paul Blitz, cellist and director of the San Antonio Symphony, was the soloist. He scored a genuine success and was recalled time and again. Liberty Hall was well filled with not only the music lovers, but also a great many strangers who were in the city. The program included the "March Slav," Tchaikowsky; symphony, "Italian," in A major, Mendelssohn; concerto for cello and orchestra, op. 33. Saint-Saëns; intermezzo from "Goyescas," Granados; "Habanera" and Vaquer's song from "Natoma," Herbert, and "The Atonement of Pan," Hadley. It is hard to pick out any special number, for each was given in a finished manner. P. J. Gustat, director, was very earnest in all of his interpretations, his mastery of conducting being especially noticeable in the Hadley tone poem.

Music Week proved such a success that it has been decided to make it an annual local event hereafter, and arrangements will be made in the future to bring noted artists to this city for the occasion.

Fall River, Mass., February 25, 1920.—Arthur Hackett, tenor, gave a recital in this city on Friday evening, January 30, under the auspices of the Fall River School Teachers' Association at the B. M. C. Durfee High School. He sang five groups of songs, the fourth being composed of Old Irish and English songs. These were received with the greatest enthusiasm. The recital gave much pleasure to a large audience. Carl Lamson played the piano accompaniments.

John O'Sullivan, of the Chicago Opera Association, gave a recital here, February 9, at the Academy of Music, before a large and very enthusiastic audience. He was in splendid voice, and sang a program of operatic arias, Walter Damrosch's "Danny Deever" and a group of Irish songs. His audience applauded so vigorously that the artist was compelled to respond to more than a dozen encores. He was assisted by Ruth Stickney, violinist, of Boston. Marcel Charlier, a conductor, of the Chicago Opera, furnished excellent piano accompaniments.

The annual concert of the Durfee Orchestral Club of the B. M. C. Durfee High School was held in the school building on Friday evening, February 20. The club is under the direction of W. J. Titcomb, supervisor of music in the public schools of Fall River. The orchestra is now in the fourth year of its existence. It is fairly well balanced, and the ensemble is good. There are thirty-six members

of the club. They played the march from "Aida," the andante cantabile from the string quartet, op. 11, of Tschai-kowsky; two Hungarian dances, Brahms; "Moment Musical," Schubert, and "The Sleeping Beauty," Tschai-kowsky. Florence May Tibbetts, a young contralto, who has a resonant voice which she handles with good taste, was the assisting soloist. Her diction was remarkably good.

Fayetteville, Ark., March 1, 1920.—A thoroughly delightful program was that given by David C. Hansard on Sunday afternoon, February 29, before a most appreciative audience. Mr. Hansard scored a marked success last summer at his appearance at Bay View, Mich., and again played with that beauty of tone which characterizes his work. His numbers included "Romance," Wieniawski; "Negro Croon," Hartmann; "Chanson," Cottenet; "Poem," Fibich; "Berceuse," Drdla; "Hymn to the Sun," Rimsky-Korsakoff; "Air de Ballet," Pitt; "Barcarolle," Rubinstein-Ornstein; "Berceuse," Melville, and "Hjere Kati," Hubay. Special mention should also be made of the accompaniments of Henry D. Tovey, whose work added much to the excellence of the program. This recital was the first of a series of four Mr. Hansard is to give this spring.

The Glee Club of the University of Arkansas will start on April 1 for a tour through the South.

Joplin, Mo., March 4, 1920.—The Fortnightly Music Club presented Josef Lhevinne, the eminent Russian pianist, in the High School Auditorium on Thursday evening, February 26, in a program which included the Sonata in E flat major, Beethoven; "Pastorale Varie," Mozart; "Eccossaises," Beethoven-Busoni, variations, op. 35 (on a theme from Paganini); Brahms; prelude in C sharp minor, Barcarolle, valse, Chopin; nocturne in F, Rubinstein; etude caprice in F minor, Dohnanyi, and "Blue Danube," Schulz-Elver. The appreciation of the splendid audience, which numbered over 1,100 people, was evidenced by the demands for encores after each group, and after the "Blue Danube" he graciously gave the Rachmaninoff G minor prelude, and a wonderful execution of the Rubinstein staccato etude.

A large audience of the music lovers of this community attended the two recitals given at the Connor roof garden on the evenings of February 25 and 26 by Florence Otis, soprano; Florence Austin, violinist, and Josef Martin, pianist, under the auspices of the local D. A. R. Each artist scored merited success in the artistic delivery of very attractive programs.

At the regular meeting of the Fortnightly Club on Thursday evening, February 19, at the Presbyterian Church, the following program was given: Paper, "American Orchestras," W. G. Waring; selection, High School Orchestra, T. Frank Coulter, conductor; selections from the Japanese song cycle, "Sayonara" (Cadman), Mrs. J. R. Kuhn; "Early Morning," Fairy Sailing, "Dew," Carroling, "Woodbine" and "Yuletide" (Cecil Burleigh); Mary Bingham Porter, with Norine Robards at the piano; scherzando in quasi fantasia (Converse), Lula Holiday; "Salutation to Dawn" (Stevenson), Mrs. P. A. Adam, concert etude (Bartlett), Martha Blidung.

Kalamazoo Mich., March 3, 1920.—An orchestra with a distinctive individuality and very high artistic ability was heard on Tuesday evening, February 24, when the Detroit Symphony Orchestra, directed by Ossip Gabrilowitsch, played before a very appreciative audience. Weber's overture to "Der Freischutz" opened a program which was carried out with great depth, beauty and purity of tone and exquisite shading. The Beethoven symphony, No. 6, played with imaginative appeal, became a creation, infused with the personality of orchestra and leader. Mr. Gabrilowitsch won unbounded approval by his rendition of the Mozart D minor concerto for piano and orchestra. The audience recalled him again and again, vainly clamoring for an encore. The "Tannhäuser" overture was then given in a majestic manner.

Two concerts of unusual interest have recently been presented by the Kalamazoo Musical Society. On February 23, Henry Purmort Eames, of the Cosmopolitan School of Music in Chicago, gave a well received lecture-recital on the subject of "How to Listen to Music." Mr. Eames' ability as a pianist, lecturer and composer was demonstrated in a broad program ranging from Mozart, Handel and Scarlatti through a group of Chopin numbers to some beautiful modern compositions including Debussy, Saint-Saëns, and "The Dance of the Powers," by Mr. Eames, a pageant-like composition embodying Indian themes. Due tribute was given by a goodly audience of modern music lovers, whose approval was shown by eager listening as well as by sincere applause.

Monday evening, March 1, a Grieg program was presented by members of the Kalamazoo Musical Society. A group of lyrics, sung by Mrs. A. E. Curtenius, was much enjoyed, likewise "Solveig's Song," and "A Swan," sung by Edna Van Brook. Mrs. C. V. Buttelman played a sonata with unusual charm, individuality, and a mastery

of the piano seldom found outside the ranks of professional or virtuoso players.

Louisville, Ky.—(See letter on another page.)

Miami, Fla., February 20, 1920.—Mrs. Frank Seiberling, of Akron, Ohio, president of the National Federation of Music Clubs, arrived this week at Miami Beach, where she will spend the rest of the season.

Grace Knapp was presented recently in piano recital by the Florida Conservatory of Music and Art. She played a varied program embracing Beethoven, Schumann, Scriabine, Chaminade, Chopin, MacDowell and Paganini-Liszt.

Conway's Band gives two concerts every day in the Royal Palm Park, with Florence Wallace as soprano soloist.

Olive Kline has returned to New York after a delightful stay here.

Mrs. Arthur Keene and Mrs. W. S. Elder furnished delightful music Tuesday at the Woman's Club meeting, when Mrs. Eugene Moore addressed the organization upon the subject "Americanization in the Middle West."

A large audience greeted the Men's Club of Trinity Episcopal Church in the school auditorium when they gave a first class minstrel show. The cast included H. Brown, Mary Spronill, Marion Moore, B. P. Feld, with Messrs. W. Brown, Caler Thomas, M. D. Moore, C. Brown, Bets, J. Albury, A. J. Myers, W. Hull, Dudley, Tatum, Shufin, Curry, Flowers, Merrill, Brice, Pace, Workman, Gill, Gramlich, Craig, Paddock, McConally and Johnson. Munier's Orchestra added to the success of the entertainment.

Olive Singluff, supervisor of music in the public schools, arranged the excellent primary grades program given Friday, which included pupils from the first, second, third and fourth grades. Miss Singluff is a member of the advisory committee of Florida for the Music Supervisors' National Conference. She has over four thousand children under her charge here.

Lucia Harvey, of Chicago, and Ida Duncan, principal of Belle Court Seminary, Washington, D. C., addressed the Junior Music Club in the Central School Auditorium last Saturday.

Aesthetic dancing, as taught in the Postal-Lake studio, was demonstrated in a recital given by pupils of the school in the Woman's Club Auditorium. Those taking part in the program were Natalie Briggs, Mary Meek, Bernadine Allen, Penelope Worthington, Mary Kathryn McAuliffe, Mary Jo Cotton, Kathryn Wilson, Marie Houser, Leola Peters.

Barcellos De Braga, Brazilian pianist and composer, gave a fine program in Palm Beach before a select audience composed of musicians and music lovers.

Minneapolis, Minn.—(See letter on another page.)

Oakland, Cal.—(See "Music on the Pacific Slope.")

Pittsburgh, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Reading, Pa., February 24, 1920.—Perhaps the climax of the current musical season was reached when the reorganized Reading Choral Society rendered an exceptionally artistic performance of "The Messiah" during the month of January. Henry F. Seibert, organist and choirmaster of Trinity Lutheran Church, conducted the chorus of 250 voices and the Russian Symphony Orchestra, with rare skill and intelligent understanding. The solo parts were sung by Lenora Sparkes, soprano; Emma Roberts, contralto; James price, tenor, and Malcolm McFachran, bass. The beautiful singing of Miss Sparkes was most effective and Miss Roberts delighted with her artistic work. Emilie M. Strauss, at the piano, accompanied the chorus. The Rajah Theater held a capacity audience which was very appreciative. Walter Henry Hall, of Columbia University, who was one of the interested speakers, spoke in glowing terms of the work of the chorus and the conductor. The Russian Symphony Orchestra, under the direction of Modest Altschuler rendered the afternoon's concert.

Emilie Straus, organist and choir director of St. Paul's Memorial Reformed Church, rendered a musically artistic song service recently, in which well known local artists participated. Evelyn Essig, the soprano soloist gave much pleasure in her renditions. Selections from "The Messiah" and "The Creation" were given by the augmented choir of fifty voices.

The Reading Symphony Orchestra, Henry E. Fahrback, conductor, scored a brilliant success in its last concert. Dr. Thaddeus Rich, the eminent violinist, demonstrated by his masterful playing that he is entitled to a place among the virtuosos of the day. The work of the orchestra was especially effective in a movement from Bizet's suite, "L'Arlesienne," No. 2. Other musicians assisting were Russell Heilig, a young Reading pianist, who plays skillfully; John Wummer, a local flutist of recognized ability, and M. Rapobini, harpist for the Victor Talking Machine Company.

Reinold Werrenrath was received with very hearty applause, when he appeared a few weeks ago in the Hooze series of concerts. He sings with a consummate art that is rarely equalled and which was thoroughly enjoyed. Very fortunate is he in having an accompanist of such intelligent musicianship as Harry Spier possesses.

The Creature Opera Company presented "Il Trovatore" and "Lucia" in a most successful manner. Henrietta Wakefield, Greek Evans and Ruth Miller were the particular stars of the production, Creature, conducting his orchestra of twenty-four instruments, was given an ovation.

The Reading Musical Art Club presented in recital Eddy Brown, violinist, whose playing captivated his audience. He scored a brilliant triumph with his excellent program, which was played with characteristic dash and style, displaying wonderful technical skill.

Venice, Cal.—(See "Music on the Pacific Slope.")

Santa Monica, Cal.—(See "Music on the Pacific Slope.")

Tacoma, Wash.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)

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GOTHAM GOSSIP**EXTRA THURSDAY MUSICAL.**

Emma Thursby gave an extra Friday afternoon musicale on March 5 in honor of her cousin and godchild, Gertrude Comfort, of San Francisco, who is visiting her, and Donia Oumiroff, of Paris, daughter of Bogea Oumiroff, the Bohemian baritone, who was here some years ago. There was as usual a large number of people on hand, and the musical part of the afternoon was greatly enjoyed.

Reinhold Herman, the composer, gave a very interesting selection on the piano from his opera, "Vineta." Charles Albert Case's charming tenor voice was heard in the following selections: "Where'er You Walk" (Handel), "L'Adieu du Matin" (Pessard), "Aubade" (Widor). Milan Lusk, the Bohemian violinist, played "Songs of Home" (Smetana), "Valse Bluette" (Drigo), Poem (Fibich), giving the greatest pleasure. Mme. Vojacek-Wetche played his accompaniments delightfully. Frances Jordan, a pupil of Miss Thursby, who has a high soprano voice, sang "Tes Yeux" (Fourdrain). Fernando Carpi, tenor of the Metropolitan Opera Company, who has recovered from his recent illness, delighted by his fine singing of "Una furtiva lagrima" (Donizetti).

Many prominent musical people were present, and regrets were expressed that it was the last musicale. Claire Strakosch presided at the tea table. The beautiful new music room has proved a joy to all.

"CAVALLERIA RUSTICANA" AT DEWITT CLINTON SCHOOL.

An audience of nearly three thousand people (five hundred were turned away by the police) listened to the performance of "Cavalleria Rusticana" at DeWitt Clinton High School, March 7, under the direction of Zilpha Barnes Wood. It was an inspiring audience and caused the singers to do their very best, Mrs. Barnes getting a regular ovation. As a result three future engagements for the Zilpha Opera Company have been booked. "Carmen" and "Faust" are now being prepared by the same society, which gives fine opportunity to young singers to learn operas and get personal experience before large audiences.

CHESHIRE DESIGNED COSTUMES.

Harmion Cheshire, and not Mme. Bell-Ranske, designed all his dances and costumes at the Drama Forum performance, Hotel Plaza, last month. Quoting Mr. Cheshire's letter: "They are all my original creations."

MARYON MARTIN PUPILS IN DEMAND.

Owing to Miss Martin's professional activities, Lynchburg, Va., is rapidly becoming a musical center from which the neighboring towns are deriving much benefit. A vocal recital was given at Burkville, Va., February 27, by Georgia Walton, soprano pupil of Miss Martin. So much appreciated was her well-trained voice in the well chosen program that Miss Walton has received several engagements for the near future.

BALDWIN SEMI-WEEKLY RECITALS.

Between March 10 and March 21, Sundays and Wednesdays, at 4 p. m., Samuel A. Baldwin played compositions by American composers, or those living in America, consisting of the sonata in E minor (James H. Rogers, a composer and organist of Cleveland); "Variations de Concert" (Joseph Bonnet, now on his third concert trip in this country), concerto, op 55 (Horatio Parker, who died December 18, 1919), "A Sea Song" and Meditation: "By Smouldering Embers" (Edward MacDowell, the most highly gifted and original American composer), "Sonata Cromatica" (Pietro A. Yon, organist Church of St. Francis Xavier, New York), and "Evensong" (Edward P. Johnson, organist, Cornell University).

MARGUERITE PRINGLE IN "RUDDIGORE."

Irene Williams, formerly in the cast of "Rudrigore," given at the Park Theater for eight weeks past, left to sing at the Capitol Theater where her appearance as Nedda in "Pagliacci" brought her many compliments. She was succeeded by Marguerite Pringle in her role. The latter does exceedingly well, looks the part, and pleases her hearers by her pleasant and true soprano tones. The opera's success is guaranteed by the fact of its run of two months.

CLAUDE WARFORD'S LECTURE RECITALS.

In addition to his teaching and numerous engagements as composer-accompanist, Claude Warford has been giving several Lecture Song Recitals this season. The most recent was in Rutherford, N. J., where he lectured and gave illustrations from an imposing array of songs by American composers. Among the compositions offered were songs by MacDowell, Nevin, Cadman, Kramer, La-Forge, Rogers and Cox while, of the women, Mrs. Beach, Harriet Ware, and Mana-Zucca were featured. Of Warford songs the "Dream-Song," "Pieta" and "Earth is Enough" were sung. The assisting artists were Elizabeth Eckel, soprano, Mary Davis, contralto, and Joseph Phillips, baritone.

AMERICAN COMPOSERS AT DICKINSON'S RECITAL.

Compositions by American composers, or composers now living in America, were presented at Clarence Dickinson's March 12 noon hour recital at the Brick Church. His organ pieces were by Matthews, Andrews, Jepson and himself, and vocal numbers were by La Forge, Densmore, Burleigh, Guion and Reddick. Dr. Dickinson's scherzo from the "Storm King" symphony is a characteristic piece, with many peculiar effects, delineating the hobgoblins of the Catskills. Also his revery in D flat is an enjoyable little composition.

Rosalie Miller was the soprano singer, and she made a definite impression through her choice of little known songs as well as her interpretations. There was great beauty of expression in La Forge's "Retreat," and the interval of nearly two octaves in the "Song of the Open" (La Forge), was effectively taken.

March 19 Spanish music was given, and for the last Friday noon hour of music for this season (March 26) Dr. Dickinson will present a program of Russian music,

with the collaboration of Fred Patton, bass, and Vladimir Dubinsky, cellist.

LELA FOTIADES' RECITAL.

Mlle. Fotiades, the Greek soprano, gave a recital at the Waldorf-Astoria Hotel, New York, March 11, assisted by Stefano di Stefano, harpist; Bernard Altschuler, cellist; Francesco Longo, pianist and accompanist. The recital was held in the grand ballroom and the attendance was good. A large number of her own people were present to pay homage to the singer from their native land and to enjoy her songs, which consisted of an aria from "La Tosca," "Ave Maria" ("Cavalleria Rusticana"), with harp and cello, and an aria from "William Tell," with other selections, all sung in French, excepting an encore in Greek. All the artists did artistic work and were enthusiastically applauded. Mlle. Fotiades sings with the characteristic French intonation and style, and her voice responded well in tone, color, flexibility, pianissimo and forte effects. Mr. Longo's accompaniments were in perfect sympathy with the voice and cello. Mr. Altschuler and Mr. Di Stefano showed themselves masters of their respective instruments. The quartet in the "Ave Maria" (voice, piano, cello and harp accompaniment) was very beautiful. Mlle. Fotiades was born in Smyrna, Asia Minor, of Greek parentage; since her arrival here she has been singing in Red Cross work, relieving her people. In her journey across the continent she sang repeatedly in various cities, and met with particular success in Chicago. This recital was her first appearance in New York.

FLORENCE TURNER MALEY MUSICAL.

A program of excellent songs by Florence Turner Maley was enjoyed by the guests who attended the musicale given March 14 at the home of Mr. and Mrs. James A. Lynch, 333 West Seventy-eighth street. The accompaniments were played by Mrs. Maley, an accomplished pianist and singer as well as a composer who is widely known in music circles today.

The program opened with two songs—"Love Divine" and "When June Came," sung by Mildred Graham. Alma Beck sang "Voiceless Flowers," "In the Fields of Ballyclare" and "Song of Sunshine." As an encore she added "The Longest and Shortest Day."

"Summer Time of Long Ago" and "A Fair Exchange," which called for an encore, were sung by Harvey Hindermeyer. "The Lute in the Grass," "An Idyl" and "When Summer Comes Again" were admirably interpreted by Mary Burns, after which Joseph Mathew charmed his audience with his singing of "I'll Follow You" and "To Scotland."

Mildred Graham's clear soprano voice was again heard to advantage in "Lass of Mine" and "A Call." By request she repeated "When June Came." "In a Garden Wild" was sung by Vernon Archibald, and in closing the program Beatrice MacCue sang "Victory" (dedicated to her), which proved one of the most popular numbers at her recent recital in Aeolian Hall.

Most of these songs have been published, and others will be given publication in response to many requests. At the close of the program tea was served in the dining room, where golden daffodils combined with other fresh spring flowers were used in the graceful table decorations.

NEWTOWN HIGH SCHOOL ORCHESTRA CONCERT.

A very successful concert was given by the Newtown High School Orchestra, March 11, in the Elmhurst Presbyterian Church. The orchestra of the Newtown High School is one of the best known of the New York City high school orchestras and has given recitals in auditoriums of city department stores. Since its organization by C. I. Valentine, musical director of the high school, the orchestra has grown steadily until now it numbers fifty pieces. An unusually good instrumental program was rendered, the numbers for the evening including overture

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from "Poet and Peasant," Handel's "Largo" (with organ accompaniment), a selection from the "Red Mill," as well as the entire symphony in C of Beethoven. As far as can be learned, the Newtown High School Orchestra is the only high school orchestra that has ever attempted a work of the difficulty of Beethoven's symphony in C. Some outside talent had been engaged to assist, and the audience was especially delighted with the playing of Rudolph Luks, violinist. He played two violin solos, "Cavatina" (Raff) and Beethoven's minuet in G. Michael Lambert gave two cello selections, "Elegie" (Chopin) and "Concert Etude" (Schraeder). Mrs. George Mihan, who possesses a soprano voice of peculiar sweetness, sang "The Angel's Serenade," with violin accompaniment by Jacob M. Cooper-Smith, who played with much expression. Morris Kaplan, baritone, pleased in Woodford-Finden's "Indian Love Lyrics."

This is the first of a series of five concerts which are to be given under the direction of Mr. Valentine, organist and choirmaster of the Elmhurst Presbyterian Church, and judging by the success which crowned this effort there is no doubt that they will attract widespread interest. The Orpheus Glee Club, of Flushing, will be present at the second recital, and it is expected that Homer Bartlett will play at one of the organ recitals. They will be held March 11, April 15, April 29 and May 13, in the Elmhurst Presbyterian Church.

TOPPING STUDENTS' RECITAL

Elizabeth Topping, so well known as pianist and teacher, gave a studio recital March 13 in which some qualified pupils appeared.

Cornelia Covert played the B flat prelude (Chopin) also the B flat minor nocturne (Chopin) and a group of modern pieces, displaying a beautiful touch and most artistic interpretation. Eli Cohen played numbers by Bach, Beethoven, Mozart and two preludes by Chopin with singing tone and expression, showing also well developed technique.

Henriette Darrieusecq, aged ten years, surprised the audience by her playing, as she has only studied fourteen months in all. She played the prelude (Bach), allegro (Haydn), "Moment Musical" (Schubert), B flat mazurka (Chopin) cradle song (Hansen) and minuet (Paderewski). The child has a high grade of talent, being musical and mature in her playing. She should develop into a fine artist.

WARD-SCOVILL-BREITENBACH HONORS.

Little Ruth Breitenbach, pupil of Mortena Scovill, who is a pupil of Antoinette Ward, gave a recital at Wanamaker's auditorium March 13. This little girl has unusual talent, plays cleanly and with self possession, always with due bringing out of the many excellences of her teacher's methods. She played compositions chiefly by modern composers, with a singing touch and from memory. It is unusual to hear such unusual attainment in memorizing as characterizes these Ward pupils, but this lady says it is simply a result of her teaching of memorizing.

SPEKE-SEELEY CONDUCTS CHORAL.

Henrietta Speke-Seeley conducted the Choral Society of the First Presbyterian Church, Williamsbridge, in two concerts—March 5 and March 12—when her pupil, Lillian Morlang, was soloist. Mendelssohn's "Hear My Prayer," Cowen's bridal chorus and numbers by Offenbach, Davis and Lamb made up an interesting program. Miss Morlang achieved success in the solo in "Hear My Prayer," Dessauer's "In Seville." She is singing much nowadays, having had many well paid engagements. The concert ended with the toy symphony (Chwatal).

GRASSE AS VIOLINIST, ORGANIST, COMPOSER.

Edwin Grasse has, he says, "three kinds of goods for sale," consisting of himself as violin virtuoso, concert organist and composer. March 17 he journeyed to Baltimore, where he gave an organ recital under the auspices of Edwin G. Turnbull. March 14 he played the concluding voluntary at St. Thomas' P. E. Church, New York, consisting of Liszt's fugue, "Ad Nos."

LAURA SEDGWICK COLLINS' "AMERICA."

"America, My Country," is the title of a new patriotic prize song, words and music by Laura Sedgwick Collins. It is a vigorous solo and chorus, the latter in unison, and is dedicated to Mrs. George D. Hewitt, president of the New York State Federation of Women's Clubs.

JAN VAN BOMMEL RECITAL.

Jan Van Bommel, baritone, recently of the Royal Opera, The Hague, gave a recital at Rumford Hall, March 16, Frank L. Waller at the piano. This baritone has a pleasing voice of considerable range, and presented a program of Italian, French, English and Dutch songs. Among the patrons of his recital were Mr. and Mrs. Steyn Parve (Consul of the Netherlands) and Vicomte and Vicomtesse De la Jarrrie.

AMY GRANT READS "APHRODITE."

Amy Grant's opera course included readings of "Aphrodite," March 16, Roger Deeming at the piano. These readings continue Tuesday afternoons and evenings to April 27.

The MacDowell Club—

Compositions by Henry Holden Huss

In presenting a program of compositions for the MacDowell Club, Henry Holden Huss had the assistance of Mrs. Huss (Hildegard Hofmann), the cellist, Lillian Littlehales, and violinist, Ruth Kemper. Piano selections played by the composer included a prelude appassionata, "Poem to the Night," "The Brooklet," "Menuet Antique," "Mazurka," "Valse Intime" and "Polonaise Brilliant." The songs given by Mrs. Huss included three published and four manuscripts, of which latter there were "The Smile of Her I Love," "Happy Heart," "Pack Clouds Away" and "The Birds Were Singing." The published songs were "Lover and His Lass," "Music When Soft Voices Die" and "After Sorrow's Night." Miss Kemper played the violin romanza and berceuse Slav. The program concluded with the C major sonata for piano and cello.

The evening's offerings were of sufficient range to give a comprehensive view of the composer's accomplishments.

His music is heard to be all in plain lyric intent, with no trace of modernism or programmatic content. As to its relative chronology in the history of music, any of it would fall well within a period beginning with Mendelssohn and Schumann and stopping just short of the modern French as represented by Debussy and his successors. Because of its invariably agreeable and well sounding attributes it should always find a place as house music and in teaching, besides occasional use in concert where musical lyricism rather than musical characterization were the immediate need of the program.

Alice Nielsen a Good Samaritan

It has just been discovered that Alice Nielsen was the "famous singer" referred to by Elida Johansson, who fought the Gerry Society and the S. P. C. A. to keep her children in an open air tent in her back yard during the cold weather. When Mrs. Johansson's two babies were sickly and ailing last summer it was Dr. Le Roy Stoddard, Alice Nielsen's husband, who invited the mother and her offspring to the Stoddard Farm at Harrison, Me., and prescribed the outdoor sleeping, which has wrought miracles for the youngsters. Miss Nielsen, herself, helped pitch the tent in the back yard of the Johansson home at 51 West Eighty-fourth street, New York.

Haywood Institute Activities

Orville Harrold has won unanimous acclaim in the title role of the recent "Parsifal" revival at the Metropolitan Opera House, the singing of which was a departure from the usual in that, as the press pointed out, the role was made impressive by his vocal art rather than by the sort of declamation one has been accustomed to hear, and his English diction stood continuously above reproach. Barbara Maurel will soon begin her spring tour extending through a wide area. Lois Ewell, soprano, formerly of the Century Opera, will appear in recital at Aeolian Hall on the afternoon of April 13. Leola Lucy is now on tour in Edison Tone Test recitals. John Roche, baritone, has been engaged to sing the lead in the musical play, the music of which has been written by Zimbalist. Mary Milburn, who captivated Broadway audiences during the recent run of Victor Herbert's "Angel Face," at the Knickerbocker Theater, has been engaged for a next season production by the Dillingham contingent. J. Uly Woodside, baritone, has been engaged for a concert in Bloomfield, N. J., April 23. Thomas Fuson, tenor, and Ethel Wright Fuson, contralto, have been engaged as soloists with the Ossining, N. G. High School Chorus in "The Rose Maiden." Reba Dal Ridge, mezzo-soprano, closed the Lockport, N. Y., Teachers' Association concert series in joint recital with Rudolph Polk, violinist.

Mr. Haywood has been very busy attempting to meet the demand for demonstrations of his voice culture course

for classes, "Universal Song." On January 12, a demonstration at Buffalo was attended by a large number of public school music supervisors representing a large part of Western New York State. At the same time Mr. Haywood visited the voice culture classes in the Lockport, N. Y., High School, the first to adopt "Universal Song." Mr. Haywood demonstrated in Ithaca, N. Y., February 2, East Orange, N. J., February 7, and Elizabeth, N. J., March 1. A demonstration of "Universal Song" will be conducted by Mr. Haywood at the Supervisors' National Conference in Philadelphia on March 24.

Olive Nevin Scores with Orchestra

Olive Nevin, the soprano, of Sewickley, Pa., recently returned to her home town from a concert tour which included a most successful appearance with the Minneapolis Symphony Orchestra in Minneapolis on February 22. Miss Nevin was very cordially received, and her art was appreciated to the extent that she was at once engaged to appear at a similar orchestral concert next season. On her return trip the soprano filled a number of engagements in Chicago, the last of these, and probably the most pleasing to the artist, on February 27 before 800 children at the Francis Parkes School.

Distinguished Audience at Votichenko's Recital

Many persons prominent in society and the arts lent an added touch of atmosphere to Sasha Votichenko's "Concert Intime" of French and Russian music, Saturday evening, February 14. Among those who were seen in the audience that filled Aeolian Hall were Countess Festetics, Georges Baklanoff, the Right Hon. S. S. Vlasto, Mrs. Philip King, Mr. and Mrs. Walter Russell, Robert Hilliard, Mr. and Mrs. Nikolski, Baroness De Markoff, Mr. and Mrs. Roland Hinton Perry, Mrs. Clark-Miller and Ganna Walska.

Van Der Veer Recital, April 9

Nevada Van Der Veer, the concert and oratorio contralto, will give her New York recital at Aeolian Hall Friday afternoon, April 9. Mme. Van Der Veer was heard here in joint recital with her husband, Reed Miller, the well known tenor, several seasons ago, but this is her first "solo" recital.

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BUDAPEST OPERA SUFFERS VERITABLE COLLAPSE

(Continued from page 28.)

ble time of Bolshevism was only meant for the proletariat, to the entire exclusion of the bourgeoisie. Elsa Galafra, wife of the violinist Hubermann, has lived in Budapest since 1912, and was engaged in 1914 with a very high salary by Dohnany for mimo dramas, only to be thrown out again.

HUNGARIAN ARTISTS LIKE BERLIN.

Many concerts are given in Budapest this season in spite of the absence of international stars. The great Hungarians live, almost to a man, in Berlin, away from the scene of destruction of their art and music. There is Franz von Vecsey, who has had marked success in neutral countries during the war and is now on a tour through Italy and South America. Then there is Foeldessy, the cellist, who plans to visit the United States in the fall of this year, where he is already under engagement. The violinist, who became Hungarian in 1918, lives there since his child was kidnapped by his wife, from whom he is separated, the latter living in Budapest, as before stated.

The Waldbauer String Quartet, also widely known, has left Hungary, and among the composers there are but few left, notably Bela Bartok. Neither are there critics in Hungary today who, generally speaking, could be considered to be competent or honest in their reviews. There may be exceptions, of course.

HUBAY—OFF AGAIN, ON AGAIN.

The academy of music, founded by Franz Liszt, could boast of but few pupils during the years of the war. The foreigners who had swarmed to the well known institute in preceding years were all absent. Hubay's class always had many Americans who studied violin. During the régime of Karolyi, Director Mihalovich was removed and Dohnany put in his place, with total disregard of the merits of Hubay. A young and inexperienced teacher took Hubay's place during the Commune, much to the detriment of the school. Hubay left, greatly angered, for Switzerland, but will return before long, it is said, with improved conditions, because he, like Hungarians in general, loves his native land. Licco Amar, the well known violinist, a native of Budapest, is also in Berlin. He is concertmaster of the Philharmonic Orchestra and former pupil (and subsequently an associate in his quartet) of the famous Frenchman, Henri Marteau.

AMERICAN TENOR HIGHLY ACCLAIMED IN VIENNA

Vienna, Austria, February 15, 1920. —"The Opera of the State"—such is the name which crystallized out of the political change, while many an admirer of this cherished house of art, in jealous comparison with the Paris Opera, would have liked to see the name changed to Vienna Grand Opera. That this temple of art may aspire to the latter name was amply proven by the two recent performances of "Tosca" and "Lohengrin." Italians being preponderant among the foreign element of Vienna just now, it seems that the management of the opera especially seeks to please their taste. "Bohème" preceded "Tosca" and soon "Butterfly" and "The Girl of the Golden West" will have their renewed appearance on the program.

Mme. Jeritza's glorious voice—she is a native of Bruenn—was heard to best advantage, and Duhan as Scarpia shared full honors. Piccaver as Cavaradossi was highly acclaimed, as he always is, and this popular American tenor, whom the MUSICAL COURIER correspondent has known for many years, could readily make one believe that he was born at Florence or Naples and not in Albany-on-the-Hudson, such is his command of the Italian and of Italian voice production.

Duhan, the Czech-Slovak baritone, shows a golden voice which reminds one of Battistini, but his style is so much more tempered by his frequent appearance in concert and his adoration of the songs of Schubert, that he does not compare with the demoniacal Southerner in climax and vehemence. Mitzi Jeritza, this satanic woman with the sweetness of an angel, sang and played so fascinatingly that she was often compared to Mme. Duse and to Bellincioni and the liberties this great artist occasionally takes with rhythm or intonation must be readily overlooked—so fine is her acting! The direction of the opera was in the hands of Franz Schalk, who will celebrate his twentieth anniversary of activity as conductor before this report goes to press. Dr. Richard Strauss, the second conductor, produced a revival of "Lohengrin." It has seldom been given with such massiveness, such breadth before. Mme. Jeritza was Elsa, and Ortrud was assigned to Mme. Weidt, who always does better in the victoriously dominating parts of the soprano than in the satanically suppressed efforts of the alto. Agard Ooestwig, the radiant tenor from the country of the fjords, was the knight of the swan and the popular bass, Mayr, gave assistance as the King, such as can not be readily boasted of elsewhere. Mayr is a Czech and so is Wymetal, the chief stage manager, and they all worked like Trojans to bring honor to the new conductor.

FELIX AND LUCILLE MARCELL WEINGARTNER.

Felix Weingartner is director of the Volksoper in Vienna, where his wife, as well as Jadwiga von Debicka, the famous Polish singer, are the leading stars. At the beginning of this January the Volksoper offered "Maria von Magdala," by Lio Hans, with Mme. Weingartner in the title part. The next novelty will be Offenbach's "Goldschmied von Toledo," a posthumous work, newly arranged by Zwerenz and Zamara. The third novelty of the season will be Mascagni's "Lodoletta." Mascagni himself is expected at Vienna. Weingartner has endeavored to remain international in the choice of his operas. Among German works for this season there are "Meistersinger," "Flying Dutchman," and "Fidelio"; of the Italians there are "Aida," "Tell," and "Fra Diavolo"; of French, "Faust," "La Juive," "Mignon"; and then Sullivan's ever popular "Mikado." Many fine artists were engaged by Weingartner and much beautiful scenery was bought in spite of the high cost of securing it at the ruling prices for mate-

rial and labor. Weingartner plans to go to South America this season, especially to Brazil, to give concerts and to direct opera. His wife will go with him. In the meantime an Italian opera season is to be given at the Vienna Volksoper with Titta Ruffo as chief attraction.

Weingartner's two new operas, "Village School" and "Master Andrea," have been purchased by Sonzogno in Italy and will be brought out at Milan next season. "Gene-sius," an older work, will be produced by the Staatsoper at Berlin and will also soon be heard in Vienna.

"MARIA VON MAGDALA" BY A WOMAN.

"Maria von Magdala," by Lio Hans, had great success at the Volksoper. The libretto is by Richard Batka and shows very effective scenes and pictures.

Lio Hans is a pseudonym, screening the name of a talented woman who wrote fine music to fit the text. The treatment of the orchestra is specially praised in the work of this composer. Lio Hans already has had much success with her composition "Sturmcyklus," for orchestra. The critics unite in praise for this female genius and Lio Hans is the first Austrian woman composer of appreciable note. She recalls the Englishwoman Smythe, but, unlike the latter, she is of a very retiring disposition and by no means a radical.

The house was packed and there was much enthusiasm. Lio Hans, Weingartner, as well as Mme. Weingartner and the baritone Brand were busily engaged in response to the never ceasing applause. Especial enthusiasm was aroused by the scene of the entry of Christ into Jerusalem and the vision of the crucifixion with the black silhouette of Golgotha on the incandescent horizon.

PUCCINI GOING TO VIENNA.

Puccini comes to Vienna soon to conduct his operas. Not long ago Puccini expressed himself in warmly felt words about Vienna and the Viennese. He could never forget the great enthusiasm which was shown him in that city during his presence there years ago and the great understanding which wide circles of the population showed for music and Italian art in general. Now that normal conditions in art make promise of rapid fulfilment, Puccini hopes to renew the many pleasant acquaintances of former years. He will present the tryptich and other works.

MUSIC IN THE NORTHERN CAPITALS

SCANDINAVIA NOT SUFFERING FOR LACK OF CONCERTS.

February concert reports from Scandinavia show Christianity to have been in the midst of a very busy season. The fashion of long programs had been carried up from Central Europe, with Arthur Schnabel leading in a recital of five Beethoven sonatas, from the A major, op. 2 to the E minor, op. 90. There were also the "Moonlight," op. 27, E flat op. 81, and the "Waldstein," op. 53. Then Elly Ney brought the Brahms C major, Beethoven C minor, Schubert D major sonatas and the Schumann symphonic etudes.

The program by the fifteen-year-old Chilean, Claudio Arrau, included the Beethoven E major sonata, op. 31, four selections by Mendelssohn, a Scandinavian group to include Bergstrom's "Vaarbrudd," Backer-Grondahl's "Romance" and Sinding's "Marche grotesque," the recital concluding with the Liszt Spanish rhapsodie. The young artist extended his tour to the Norwegian provinces before returning to Christiania for another recital.

In Christiania's orchestral affairs, a Halvorsen concert with the Philharmonic included only the Berlioz fantastic symphony, and the Tschakowsky B flat minor concerto, played by Vera Schapira. At another concert the pianist, Thora Bratt, would have played the Cesar Franck variations with the same orchestra under Ignaz Neumark, but the orchestral parts proved to be unobtainable. Neumark brought out the suite "Svein Uraedd" by the Christiania composer, Ole Olsen, and "Deux danses montagnardes" by Paderewski, besides the "Harvest Festival" scene from Schillings' opera, "Moloch."

Stockholm was visited by the London string quartet, comprising Messrs. Warwick Evans, James Levey, Waldo Warner and William Petre.

At an orchestral concert under William Stenhammar, the conductor filled a gap created by the indisposition of a singer by giving a Mozart piano concerto himself. The orchestral numbers were the Haydn B flat symphony and Smetana's poem "From Bohemia's Groves and Fields." S.

PHILADELPHIA

(Continued from page 5.)

The concert closed with three numbers from Wagner: the prelude to "Lohengrin," "Entrance of the Gods Into Walhalla" and "Ride of the Valkyries," all presented in a manner that would lead one to understand that the instrumentalists and audiences were a bit glad to hear the familiar strains from the Bayreuth master again.

G. M. W.

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May Johnson's Special Notes on Light Opera Musical Comedy Picture Houses

Last week was a hard one for Mark Luescher, the suave and courteous gentleman, who rules supreme at the Hippodrome. On Sunday afternoon he was there greeting the throng who came to hear Tetraxini, and no more had he gotten over that before a multitude of Ruffoites poured down upon him. He had about come to the conclusion that his pet idea was universally accepted—that the Hippodrome was the greatest place in New York for a concert—when along comes Mary Garden, quite contrary, from whose lips fall pearls of wisdom, with the statement that, were she the director of the Chicago Opera Company, she "would not want the stars of my organization to appear at the Hippodrome in New York, as I think it cheapens the whole organization." Mark Luescher, however, is not downhearted for he goes around singing the song of Cleo Mayfield and Cecil Lean, "I Know and You Know and She'll Know Soon Enough."

"Cavalleria Rusticana" will be repeated at the Capitol during Holy Week with the same cast and without doubt the same success as on its previous presentation at this theater four weeks ago.

Hugo Riesenfeld Takes Over Criterion Theater

The Criterion Theater at Broadway and Forty-fourth street will be turned into the first long-run motion picture house in New York, beginning Sunday, April 25, under the supervision of Hugo Riesenfeld, whose work as managing director of the Rivoli and Rialto Theaters has made him known wherever motion pictures are shown. The first production booked for the new house is Cecil B. De Mille's "Why Change Your Wife," written by William De Mille, and with Thomas Meighan and Gloria Swanson in the leading roles. It will stay at the Criterion indefinitely. There will be an orchestra and other music in the bill, but the doctor refuses to make the details of the program known in advance of the opening day. He plans to offer a surprise, a form of entertainment that will be different from that offered at the Rivoli and Rialto, and still combine the basic elements of big pictures and music.

The Circus is here today!

"Look Who's Here," well, who? Cecil Lean with his Rooseveltian smile, and beautiful Cleo Mayfield with her delightful droll. Two radiant personalities who dominate the clever farce at the Forty-fourth Street Theater, with a bevy of the most charmingly gowned girls I have seen! The instant Cecil Lean comes on the stage, he gives you the idea, he's glad you're there and he is host to show you a good time, and he does it. The farce is full of humor even if at times a bit risqué. This will undoubtedly be one of the summer's biggest attractions.

Ben H. Atwell, publicity manager for the Capitol Theater, is recovering from a very serious attack of pneumonia.

If you haven't heard that beautiful musical comedy, "Monsieur Beaucaire," you yet have time; it closes Saturday night.

This week inaugurates a delightful innovation at the Capitol. There is an intermission of six minutes between pictures, just time for a promenade in the foyer of this beautiful theater.

The Strand

The Strand, the pioneer of our beautiful picture houses on Broadway, set for itself a high standard for its musical offerings from which it has never deviated. The quartet of Russian singers, presented as "The Russian Cathedral Quartet," would have graced any musical program, and had they appeared at Carnegie Hall for example, under the

auspices of some high sounding patronage the musical critics would have devoted many lines to the perfect artistry of their ensemble singing. Their voices harmonized like four beautiful instruments.

These singers were N. Wasilewsky and N. Vasilieff, tenors, and N. Antonoff and M. Bataeff, basses. They sang "Zazulia" (Cossack prison song) and the "Volga Boatman's Song." The prison song was without accompaniment, and it was full of those strangely weird and pathetic harmonies that are so characteristic of the Russian folk music. It was so like the Siberian prisoners' chorus in the second act of Umberto Giordano's "Siberia" that I am wondering if it was not from that very song that he drew his inspiration for the most tragic page of his opera. These singers were first heard several weeks ago at the Rialto. Eldora Stanford sang "Love, Love, Love" from the new musical comedy, "Look Who's Here," and to an insistent encore, "Believe Me, If All Those Endearing Young Charms."

The feature picture of this week is D. W. Griffith's latest achievement, "The Idol Dancer." The overture is selections from Moszkowski's "Boabdil." Estelle Carey, soprano, is the soloist. A quartet of Hawaiian singers complete the musical program.

Rivoli

The program here last week was of the usual excellence and enjoyment. The overture, conducted by Frederick Stahlberg, was Victor Herbert's Irish rhapsody. Emmanuel List, bass, was again the soloist, his beautiful singing having become a feature of the Rivoli-Rialto program. His number was "When the Bells in the Lighthouse Ring."

The musical program this week consists of "Robespierre" as an overture with Frederick Stahlberg conducting. Alma Doria, soprano, sings an aria from Petrella's "Ione." Professor Swinnen plays an organ solo, Dupont's "The Convent Bells."

Rialto

The "Hymn to the Sun," from the prologue to "Iris," is one of the best orchestral and choral compositions written by the composer of "Cavalleria Rusticana" (Pietro Mascagni). The greatest credit must be accorded Hugo Riesenfeld for giving us the opportunity for again enjoying the music of "Iris," which seems to be shelved indefinitely by the Metropolitan. It is to be hoped that this will be repeated in the near future, and many more of these operatic choruses, which the modern repertory seems to be sacrificing to the demands of dramatic realism. The "Plantation" melodies continue to delight as before.

Mark Twain's "Huckleberry Finn" was the feature picture here. From the size of the audience this picture might run indefinitely. The children flocked there as eagerly as they did to the Rivoli several weeks ago. While waiting in the lobby an adorable miss of five informed me with the air of a conqueror that she had come to see "Huck-a-berri Finn," and "I got up six o'clock this morning too." To my amazed look, her mother replied, "Yes, it's true, she was dressed at six and I've not had a moment's peace since."

Rimsky-Korsakoff's "Capriccio Espagnol" is the overture this week. Sascha Tidelman, concertmaster of the Rialto Orchestra, plays Drdla's "Souvenir" as a solo. John Priest presents as an organ solo the Processional March from "Lohengrin."

The Capitol

The program here last week was really over generous. One had everything from an Irish village to a glimpse of Galli-Curci (in a film picture, be it understood). The most artistic number was undoubtedly the dancing of Mlle. Albertina Rasch and three of her artist pupils (Agnes Roy, Emelie Culver and Florence Trevor), who surely do her honor for they are graceful and chic. The dance of the "Marionettes" was delightful. Mlle. Rasch's interpretation

the tenor's manager, who told one or two of his best stories before leaving with his precious charge for Evansville, Ind., where John McCormack was greeted by one of the largest audiences ever assembled to hear him.

S. H., Jr.

Diaz Sings Two Vanderpool Songs

When Rafaelo Diaz sang recently at Hollidaysburg, Pa., his program included two of Frederick W. Vanderpool's songs—"Values" and "The Heart Call." Both were received well and Mr. Diaz has added them to his repertory.

OBITUARY

Rene V. Papin

Rene V. Papin (Leon Rennay) died March 20, 1920. He was born in St. Louis, Mo., studied in Paris and made his first appearance in Paris at Salle Erard in 1900. He sang during the Newport season of 1904, and in 1906 he was engaged by Reynaldo Hahn to interpret his songs at his London concert, May 16. For some years he lived in London, also visiting Italy where he gave many concerts in Rome and Florence. Returning to New York just previous to the war, he opened a studio at 675 Madison avenue, spending most of his time between the city and his farm in Connecticut. His specialty was the interpretation of ancient and modern French classical songs.

Lorenzo Sonzogno

Word comes from Italy of the sudden death on March 16 of Lorenzo Sonzogno, head of the great music publishing firm of that name. It was the Sonzogno firm that first brought Mascagni to public attention, he having won its operatic prize with "Cavalleria Rusticana." The Sonzogno house is the only serious rival of Ricordi in Italy.

Announcements of Opera-Musical Comedy Picture Houses-The Stage

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to be held

MONDAY AFTERNOON, APRIL 19
AEOLIAN HALL

AMY ASHMORE CLARK'S THREE JAPANESE SONGS
will be sung by George Reimherr, one of the soloists.

of Liszt's Hungarian rhapsody No. 2 was full of originality and charm. One moment sorrowful, the next breaking out in a wild aesthetic abandon. She is one of the most delightful followers of Terpsichorean art that has wandered this way of late.

"A Bit of Blarney" was almost a Russian salad. There was a bit of everything—Kerry dances, Irish pipers and reels. There was also a jaunting cart and its accompanying pony, who munched sugar from the dainty hand of an unknown colleen during the entire time that William Robyn, seated in said cart, was singing "Macushla" very beautifully to a dainty maiden by his side, which, perhaps, accounts for his not singing "Mother Machree" as was announced on the program. Lily Meagher, very charming in a white gown with a bit of green and a big picture hat, sang "Killarney."

This week is Spring Fun Festival. Ethel Clayton is the cinema star in "Young Mrs. Winthrop." The overture is "Raymon," by Thomas. The English opera, "Paoletta," by Pietro Floridia, is having its first hearing in New York. It will be remembered that this work had its first performance in Cincinnati during the Ohio Valley Exposition in 1910. Edna Showalter sings the leading role, alternating with Caroline Andrews. Cesar Nesli, Judson House, Wilfred Glenn, Bertram Bailey and William Robyn complete the cast. Fifty singers from Columbia University have been added to the chorus, making a combined ensemble of one hundred and thirty voices.

MUSICAL COURIER READERS

To the Musical Courier:

May I call your attention to an item from the MUSICAL COURIER of March 18 in which it was suggested that the Minnie Hauk Fund be extended also to help Marianne Brandt.

I was, on November 18, 1919, one of the first to contribute toward alleviating the unfortunate circumstances of Marianne Brandt with a check for the same amount that I made the tenth of January, 1920, on behalf of the Minnie Hauk Fund, of which I am president.

At the present writing I have been privileged to read the letter of thanks which Madame Brandt has sent to this country, and her acknowledgment of a deposit of 100,000 Kronen to her account in Vienna.

I would be very glad if you would give this little statement space.

Thanking you, I am,

Sincerely,

GERALDINE FARRAR.

OPPORTUNITIES

BOOK WANTED.—Will pay \$5 for a second-hand copy of Cecil Forsyth's "Orchestration." Address "O," care of MUSICAL COURIER, 437 Fifth Avenue, New York City.

SCHOLARSHIPS AWARDED.—I would like to draw the attention of your readers to my letter published on page 7 of the MUSICAL COURIER of March 4, in which I stated that a patron of music, in order to demonstrate his confidence in my methods of voice production, had enabled me to offer six scholarships. Applications (by letter) should be made to William A. C. Zerffi, 418 Central Park West, New York City.

Our Own Sherlock Holmes Jr.

Nahan Franko loves babies, I notice. A few nights ago in the McAlpin mezzanine, he was leaning across the telephone desk whistling pretty tunes to somebody's cute little infant left in charge of the telephone girl.

Howard Potter was rushing up Fifth avenue Friday afternoon last. He stopped a second, said something about music booming in Baltimore, a prima donna's sensational trip to the coast, and buzzed off before I could catch my breath. Some hustler!

Natalie Rasol, until recently with the Famous Players, was married Monday, so they say at the little cafeteria she used to frequent. No more ukulele music on Fortieth street now?

Tirindelli was parading up Fifth avenue Wednesday or Thursday of last week.

Florence Nelson and "somebody else" attended the performance of "Isba" at the Lexington Thursday night. The same pair also heard the Elshuco Trio at Aeolian Hall recently.

Monday, March 15, at exactly 12:47 in the depot of Indianapolis, Ind., friend Watson was carefully eyeing two other men who themselves were watching a third one. A quick glance at the last named revealed the fact that it was none other than John McCormack. Toward the famous tenor the two men quickly made their way and in a moment the younger, half frightened, accosted the singer: "Say, man, what's your name?" The tenor jumped back a bit astonished, then coolly replied, "John McCormack." Then burst out the first speaker: "Shake! Gee, to be sure, friend, you gave us much pleasure yesterday at the concert. I must thank you. You surely can sing and whenever you pack out here watch for us, we'll be here." John thanked his newly made friends, smiled at Watson and then joined the latter and Charles L. Wagner,

REVIEWS AND NEW MUSIC

Oliver Ditson Company, Boston, New York
 "Praise the Lord," Anthem for Mixed Voices, by Ferdinand Dunkley

Imposing chords on the organ alternate with big unison passages in the voices, in the opening phrases of this fine anthem. This theme is repeated, this time with the organ, and following a brief decreasing interlude there comes a short duet for soprano and alto, more unison following. A baritone solo is an important part of the work, with range to high E; unison vocal parts alternate with the solo, which is also declaimed with force. Then comes a graceful soprano solo, "O taste and see that the Lord is good," the tenor joining in a duet. Very soft four-part harmony follows in B major, again marked by considerable unison singing, ending with fine climax. Much of the anthem is in minor, yet it has no effect of sadness, usually associated with the minor keys. Dedicated to T. Tertius Noble, New York.

"Hail, Thou Blessed Risen Saviour," Easter Anthem, by William R. Spence

This is an easy, tuneful anthem for mixed chorus, with a fine bass solo, and a chorus echoing the idea of "Victory."

"Joyful Tidings," Easter Anthem, by Orlando A. Mansfield

Another Easter anthem of eight pages, the predominant characteristic of which is rhythmic joyousness. It is easy to sing and has an effective soprano solo.

"The Head That Once Was Crowned with Thorns," Easter Anthem, by William Berwald

It is astonishing that one not a native American should so get into the real spirit of American church worship as Berwald, of Syracuse University, has in this anthem. It has all the elements which make Schneider so popular, but with deeper musicianship, being at once tuneful, with interesting harmony, variety, interesting in every measure. The fine alto solo is a superior bit, and will please all altos, who are usually so neglected in joyous anthems. A return to the first theme and coda closes the work of eight pages.

"The Resurrection of Life," Easter Anthem, by Miles B. Foster

This is difficult, thirteen pages long, with many modulations and unusual periods and intervals, but well worth the work of getting it up. The opening baritone solo goes with imposing effect. Then comes a menut-like chorus, much modulation, majestic middle part, and slow and broad close, the voices in seven parts.

But, Messrs. Publishers, get them out earlier next time! They were received at this office March 15, and at best this notice will appear but a few days before Easter, too late for choirmasters to use the anthems this year.

Choral Fantasia from "Faust," for Mixed Voices, Arranged by N. Clifford Page

The idea of arranging favorite numbers from standard operas, for mixed chorus, with solo parts ad libitum, the latter sung either by a group of voices, or as solos, makes possible the production of such works in concert form. "Faust" has twenty-four pages, and contains leading numbers of that perhaps best known of all operas, such as the opening gleamers' chorus, the flower-song, "Even Bravest Hearts May Swell," the jewel-song "High-born and Lovely Maiden," "Let me Gaze" (sung as duet for soprano and alto), the soldiers' chorus, Marguerite's confession "I Love Thee Only," the big closing trio "Angels Pure" arranged for mixed chorus. All this is found in this very practical "condensed" opera.

Choral Fantasia from "Carmen," for Mixed Voices, Arranged by N. Clifford Page

This is on similar lines with the preceding. It begins with the opening chorus for the men alone, continues with the soldiers' march, sung by the soprano, alto, then the men united. Then comes the duet "Follow with Your Dreamy Eyes" for female voices, a languid movement of peculiar charm; then comes the "Seguidilla," "Love Is Like a Wild Bird" (sung by the women, the men joining later). The famous "Toreador Song" follows, transposed to E minor, making it easier to sing for most voices. The bull-fight chorus closes the arrangement.

"The Landing of the Pilgrims," Cantata for Mixed Voices, by Louis Adolphe Coerne

Felice Hemans has written the text of this work, which consumes about fifteen numbers in performance, and is for solo, baritone and chorus. It is a tuneful, meritorious work by a man whose experience as practical conductor dates back at least thirty years; the writer recalls him in 1895, at the head of the Buffalo Vocal Society, as well as of the Buffalo Liedertafel. It describes the landing of the Pilgrim fathers (no one mentions the mothers) in 1620. Beginning with the breaking waves and rock-bound coast, it tells of the band of exiles and their bark. They were the true-hearted; they shook the depths of the forest gloom with their hymns of lofty cheer, and particularly of old "Lenox."

"Amidst the storm they sang,
 And the stars heard, and the sea,
 And the sounding aisles of the dim woods rang
 To the anthem of the free!"

The ocean eagle, the men with hoary hair, the woman's fearless eye, manhood's brow serenely high, then

"They have left unstained what there they found—
 Freedom to worship God."

All this gives opportunity for free, descriptive composing of effective sort, which the composer has used, writing music not difficult to

sing, yet very effective, because full of mood-contrasts. The baritone solo is kept within the range of low D to high E flat; the duet for soprano and alto is easy, pretty music, and points worth noting are, that the right of performance must be obtained in writing, and that orchestral parts are obtainable from the publishers.

"A Pastorale," for Women's Voices, by Louis Adolphe Coerne

The tried skill of Coerne is again exemplified in this six-page chorus for women's voices, written in three-part harmony, the text by William Wordsworth. For definition of the music, see any dictionary containing the word "Pastoral," for the composer hits it exactly. Not difficult, but requiring study.

"Sing a Song of Roses," for Women's Voices, by Fay Foster

Fay Foster, undoubtedly best known as the composer of that wartime hit "The Americans Come!" has set the text of Ray Clarke Rose to nice music, in the key of D, for three-part harmony, six pages long. It is in gavot-style, moving along gracefully.

"Come Where the Lilies Bloom," for Women's Voices, by Will L. Thompson

That all three-part choruses for women's voices are not at all similar is demonstrated by the ones under review. "Come" is the familiar, old-time chorus which was sung in "Singin' School" many years ago, now arranged by Ross Hilton for three-part harmony, treble clef. The middle section makes a pretty duet, easy and natural to sing, and there is an ad libitum solo at the end for highest voice, reaching F sharp.

"The Kerry Dance," for Women's Voices, by James L. Molloy

Victor Harris has taken the familiar old solo and fixed it up for three part women's chorus in most thorough and practical fashion. The song was sung much about the time that "Silver Threads Among the Gold" first appeared—that is, in the early 70's. It is easy to sing, a portion unaccompanied.

"I've Been Roaming," for Women's Voices, by Charles Edward Horn

Again Victor Harris is responsible for this arrangement for female voices of a well known song. Doubtless the Saint Cecilia Society, of which Mr. Harris is conductor, has sung these arrangements at its concerts; in any case, they all fit the voices well, with good piano accompaniments.

"The Call of Summer," for Three High Voices, by J. C. Macy

The composer labels this "A song for schools," perhaps because it is easy to read and sing. It is tuneful, with some variety, in major and relative minor.

"My Sunshine," for Women's Voices, by Eduardo di Capua

"O Sole Mio," an Italian serenade (Neapolitan), is the original of this trio for female voices, popularized through the frequent singing of it by Umberto Sorrentino. Everyone knows the song, and we welcome this graceful arrangement of it, which is by A. H. Ryder. Nathaniel Haskell Dole has made the English translation.

"Summer Time," Piano Solo, by Homer Grunn

This is a fine short piece of three pages, in A major, with modulations galore, trio in F major, and return to the original. A skilled pianist would find it easy by simply requiring the right hand to play the melody, the short passage in thirty-second notes with both hands, then returning to the right hand.

White-Smith Music Publishing Company,
 Boston, New York, Chicago

"Thistledown," Capriccio, for Organ, by John Hermann Loud

This is a bright little three-page piece, mostly played staccato, resembling in form and plan Lemaire's well known "Capriccio" in F. Sustained soft chords in the left hand, right hand playing the rapid movement staccato, fundamental harmony bass played by the pedals, it is marked "Moderato," and played with stopped Diapason, right foot, bourdon sixteen foot (or sub-octave coupler) and flautino (piccolo) two foot which combined produce peculiarly brilliant effect. On page two the left hand and right hands are reversed, the left playing the staccato rapid passages; return to the original completes the very taking little piece. It is well-named, suggesting lightness and delicacy, the Boston composer and eminent organist being finely practical in this composition.

"A Legend of the Desert," for Organ, by R. S. Stoughton

We suspect Mr. Stoughton has been lingering in Arabia, possibly Algiers, or at least haunted the Chicago, Buffalo or St. Louis, Ex positions, where "The Midway" (in Chicago they called it "The Midway") produced the Oriental sounds, squeaks and thumps which these dark-skinned folk call music. In any case, this organ-piece is essentially Far East condensed, beginning with peculiar, low placed dissonant sustained chords, passages, etc. After two pages the oboe and four-foot flute give out a graceful, strange (medium fast) melody; more dissonant chords, the first theme repeated, and dying away, the eccentric character-piece closes. Recommended to organists as a perfect type of Orientalism. Play it when the visiting missionary speaks at the church!

"I Know a Trail," Song, by Warren Storey-Smith

Warren Storey-Smith has sat at the feet of Brahms, and with results, for this song is a fine one, the introduction and the interlude both suggesting that famous composer. Willard Wattles is the poet, who begins his poem:

"I know a trail on Toby, it leaves the little town
 A half a mile behind it, to the climber looking down.
 I've climbed it many happy times, I did not climb alone.
 I know a trail on Toby, it is not all I know."

Varied harmony, fine variety in the accompaniment, the song is intensely emotional, and the concentration in the words and "naturalistic" music all serve to stamp this song as unusual. For medium and high voice.

John Church Company, Cincinnati, New York,
 London

"I'm So Glad Trouble Don't Last Alway," Negro Spiritual, Arranged for Solo Voice by R. Nathaniel Dett

A song of comfort, good philosophy throughout, real heartfelt music with original piano harmonization, not overloaded, but emphasizing the melody part. While the melody of each of three stanzas is the same, the varied piano accompaniment makes it interesting throughout. Range of an octave, from F to F.



[Because of the fact that space in the Musical Courier this season is limited, only a certain amount is allotted each week to the Information Department. For this reason it is necessary for answers to inquiries to take a regular routine, which provides for the publication as quickly as possible of all material. In cases where it is stated that the information is of great importance, a copy of the answer as it will appear in the Musical Courier is sent direct to the person making the inquiry. A great many of these inquiries call for exhaustive investigation, which necessarily delays the reply.—Editor's Note.]

SINGING AT SIGHT.

"Will you please inform me how I can learn to sing at sight? Would learning the scale benefit me—that is, learning the sound?"

It is quite possible for you to learn to sing at sight by learning the scale, memorizing the sounds so well, that when you are struck you can tell what it is, and can also "read" a piece of music without the piano. It might take you longer than if you had a few lessons, but you could accomplish your purpose by yourself, if you have perseverance. It is largely a matter of the ear, knowing just how to make the proper intervals, but it is an interesting study if you are in earnest about it.

GRAND OPERA SINGERS.

"Can you tell me how grand opera singers prepare a role? Do they first learn their part and later put the parts together at rehearsals?"

The majority of the opera singers with whom the Information Department has become acquainted, first learned the arias of an opera, all the music, and at the same time studying the part. Then when the time came to study with the dramatic teacher, the opera was well in hand so that the acting could be attended to; of course the dramatic teacher did not have anything to do with the singing, only the acting. When the opera was thoroughly learned, the singer was in a position to be heard by managers of opera companies.

JEAN CRITICOS.

"In answer to my inquiry you stated that Jean Criticos, who is teaching in California, is the one who taught in Paris. As I wish to continue my studies with one of the best teachers in California, I would like to know if this is the Criticos with whom Mme. Gerville-Reache studied in Paris. I understand her studies were pursued under Mr. Criticos, a Greek residing in Paris, who had also been a teacher of Jean de Reszke."

As stated previously, the Jean Criticos who is teaching in California is the one from Paris who taught Mme. Gerville-Reache.

AMERICAN COMPOSERS' FUND COMMITTEE.

"Can you give me any information regarding the American Composers' Fund Committee?"

In answer to an inquiry the following letter has been received: "Your letter inquiring as to the American Composers' Fund Committee at hand. Owing to the extreme amount of work put upon our secretary, Mr. Alfred Human, on account of the printing strike, we have had no meeting at all this season. At our last meeting in the summer of 1919, we decided to form a society to work for some substantial payment of the American composer of art music. I expect that we will formally organize in a short time." The address is 350 Riverdale Avenue, Yonkers, N. Y., where you can obtain further information.

ABOUT A TEACHER.

"Will you tell me something about Sr. Ferrata, pianist and teacher in Sophie Necomb College, New Orleans, La.? I am a music student, but having lived all my life in the tropics, I find the northern winter too severe, and would like to be in a warmer climate. But before making a change I want to be sure that I shall have an excellent teacher, as I have at present, and one who will be able to impart to me the same finish and artistry that my present teacher is doing. I shall not mind in that case staying in that city until I am able to perform in public. I have heard some of Sr. Ferrata's compositions, but am not acquainted with any of his pupils so as to judge his method."

As you have remained in New York during the worst part of the winter with a teacher who pleases and satisfies you, why not continue your studies with that teacher for a few months longer? You could study with your present teacher until autumn, which would give you time to make arrangements for changing to New Orleans or some other southern city, or even to southern California, which has a mild winter. Probably there is no summer session in a New Orleans college, owing to the extreme heat; in fact few colleges continue open during the entire year. The Interstate Teachers' Agency, 717 Michigan Building, New Orleans, La., would be able to give you information as to when the college sessions were held. As to Signor Ferrata, you will find considerable information regarding him in an article which appeared on page 50 of the MUSICAL COURIER, issue of February 5.

LA REINE DES BOIS.

"Will you kindly advise me where I can obtain a copy of the English text of the libretto of Victor Luc's operetta 'La Reine des Bois'? I have secured this operetta's vocal score in French text from G. Schirmer, who has no English text to it."

Inquiry at leading music publishing houses in New York fails to discover an English version anywhere. All the publishers agree in referring the inquiry to G. Schirmer, so that, as you have been unable to obtain it from that house, it is probable that no English translation has been made.

WHAT CAN IT MEAN?

"Can you give me the meaning of the word 'Dee-oo-lee-ay' which occurs in 'The Old Refrain' the Viennese popular song arranged by Kreisler? I would like to use the song but have no idea of the significance of this word which occurs so often in the poem."

There is no meaning to "Dee-oo-lee-ay," any more than there is to "Tra la la." It is just a refrain, nothing more.

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